

*Planes Mistaken For Stars*

Art Vanderlay

Limited Edition

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# Preface

Many months and many alcoholic beverages have gone into the making of this book.

I have debated with myself over giving away some of the effects within but against all of my motherly emotions, I have had to let them go and fend for themselves in the big, wide world.

Mentalism to me is more than just entertainment. We should be taking our spectators on a journey filled with wonder and surprises in which they become the star.

Magic & mentalism are both experiences that should be remembered for the rest of the spectator's lives.

There are some effects in this book that are more designed for close up environments and are merely there for in between your acts of astonishment.

The majority of the work is designed to alter the way your spectators think, to freak them out and to create a magical experience that they will feel was unique to them.

They will remember it for the rest of their lives and have a memory so magical, so special and personal that they will never forget who you are and tell everyone they meet about it. The effects described within are a mixture of theatrics, close up, stage & bizarre magick designed to astound, wonder, surprise, scare and mystify.

There is no theme to this book and the effects do not follow a set order that must be read. They are however, meant to be studied and built upon.

I realise that not all of the effects will be to everyone's liking, however I am confident that everyone will get at least one thing of extreme value out of their purchase.

I truly believe that you now hold in your hand a book of miracles.

Welcome to my world.

Art Vanderlay October 2013



# Foreword

Masterpiece. Life's work. Strong. Unique. Intriguing. Terrifyingly terrific. All these and more describe the work of Art Vanderlay in "Planes Mistaken For Stars".

Art has built on the foundations that many people have left long ago and does so with accurate and concise crediting. Among these items there's elemental manipulation and influential influence work. Art even provides a demonstration in the book that will influence most people reading it. Astounding.

I do everything I can all the time to influence people in a positive manner and control the elements so I have deep respect for what Art is sharing in this book. I just wish I had written it!

Take a journey with Art through this book and you will be rewarded far beyond any price. "Planes Mistaken For Stars" is a great book, wonderfully done, and actually exceeded all my expectations.

Thank you, Art.

Sincerely,  
Dale A. Hildebrandt  
Lincoln, NE, USA 2014



The limits of the possible can only be defined by going beyond  
them into the impossible.

*Arthur C. Clarke*



# **The Tides Of Time**

An experiment in time travel. You take your spectators backwards through time and space in a way that was never thought possible.



# Effect

Whilst entertaining some guests at an outdoor gathering, the conversation turns to the possibilities of space, the unknown and ultimately, time travel.

You offer a demonstration with one of the female guests. A young woman named Zoie is asked to join you as you attempt to challenge the laws of space and time.

*“For thousands of years, people have contemplated and wrote about the possibility of time travel. There have been fragments of ancient parchments found in Tunisia, these fragments have been dated to over nine-thousand years ago that discussed the multiple different theories of time travel. Do you believe in time travel Zoie?”*

Zoie replies that she does not believe in time travel. You politely ask her the reasons why. Her reply explains her belief that she is in control of her own life and any form of time travel would imply a form of “destiny” that all people are forced to follow and the term “free will” would no longer apply.

*“Not so, the future is constantly changing. Whatever future that is travelled to will not be the same one travelled to the second time round. Every single decision we make today and have done in the past has had, and will have, an impact on the ever changing future. We are all in control of our lives and free will does indeed apply. However, I find the possibility of backwards time travel even more intriguing.”*

You take Zoie by the hand and lead her towards a river. The rest of the group follow as you continue talking.

*“The different scientific theories regarding backwards time travel all conflict one another. There are many paradoxes too, take for example the Grandfather Paradox; if one was to travel back in time and murder their grandfather before he met his wife, that would result in the time travellers parents never being born, resulting in the time traveller never being born too. This would all mean that, never being born, he was never able to go back in time and murder his grandfather in the first place. Confusing? Yes I know!”*

The guests all stare at you in bewilderment and anticipation.

*“Nether the less, I promised to demonstrate to you all proof of time travel and that I shall do. Zoie, can I please borrow your watch?”*

Zoie, unsure on what is about to happen, delicately removes her watch and hands it to you.

*“Thank you. Please observe the hands on your watch. You have an hour hand, a minute hand and the second hand. Concentrate on the second hand for me. Watch it flow round the watch face. Imagine it starting to slow down. See it begin to struggle against time itself. It’s starting to slow. It’s happening! Time is slowing down! It’s getting slower, slower, slower, until... it stops.”*

The second hand on Zoie’s watch has indeed come to a stop. The birds have stopped singing and the sounds of everyday life have come to a standstill.



*“Watch now as time begins to start again.”*

With an explosion of energy and effort, you release a scream of agony as the watch starts to become alive again and the second hand begins ticking. The birds continue their song, the sounds of everyday life return to the world and all is normal again.

*“Some of you watching may still be unsure on the accuracy of my claims; therefore I propose to demonstrate this one more time. What time does it say on your watch at this current moment Zoie?”*

Zoie replies that the time is 5:24pm.

*“In a moment we will use a random time to select a page in a well-known book, The Time Machine by H.G Wells. Very fitting for this experiment I believe.”*

Zoie is requested to place her watch behind her back and to twist the stem of her watch until she is convinced it is now set at a random time. She is requested to push the stem back in the watch and to state out loud the time that she stopped on. In this case it is 1:40.

*“Please look at page 140 in The Time Machine for me, in fact tear the page out of the book entirely and seal it into this envelope for me.”*

Confused, Zoie obeys your requests. The page is torn out of the book and sealed into the envelope that she then keeps hold onto.

*“I assure you all that this bizarre act will make sense soon! Please set your watch back to the correct time for me, it is now 5:27pm.”*

Zoie sets her watch back to the correct time. The time is noted on a business card which is signed by Zoie. This is folded up into quarters and placed into her pocket.

*“Again I will attempt to slow down and ultimately, stop time. Please concentrate once more on the hands of your watch.”*

The hands of Zoie’s watch again begin to slow down and then stop entirely. The birds stop singing and the sounds of everyday life have ceased once again.

*“Let’s take this one stop further, hold your watch face down for me. Hold onto it tight and don’t let go. In a moment you will start to feel a tingling in your hands. Your watch will begin to heat up and start throbbing. You can feel it getting hotter can’t you? It’s starting to throb isn’t it?”*

Zoie confirms that she can feel the watch heating up and starting to throb in her hand.

*“Time is going backwards.”*

There is a sound of great wind yet no one feels the effects. All of a sudden a great rumbling sound is heard. You tremble as the effects take hold of you.

*“Look! The waves! They are starting to flow backwards in the river! Against the flow of the current! Look!”*

As each of the guests turn to the river, they see the waves are indeed flowing backwards against the normal current. The rumbling stops, you arch your back, fall to your knees and let out a scream of agony and relief that the event is over. The waves begin to resume their normal direction. The birds start singing. The sounds of everyday life return and slowly, you rise up from the ground and look around.

*“The envelope! Open the envelope!”*

Zoie tears open the envelope to find absolutely nothing inside. She looks at you in a state of wonder and confusion. She begins to talk but you carefully place your finger against her lips to prevent her so.

*“Watch closely...”*

You take the copy of *The Time Machine* by H.G. Wells. Slowly and carefully you open the pages to page 140, the page is back in the book. No tears or any sign of it being tampered with. Before she has time to respond you look at her.

*“What time does your watch now say?”*

When Zoie looks at her watch, the time displayed is 5:08pm.

*“Some may still doubt the demonstration that has just happened. Zoie, you signed that business card in your pocket with the time on, if we really did go back in time, the writing should now be gone since you haven’t written it yet.”*

Zoie looks at the card and finds all the writing has vanished!



# Method

This very ambitious routine uses a mixture of many different methods and subtleties to give the impression that the spectator(s) have travelled backwards in time.

This can be done as a one man effect but the one described above will require the use of a hidden assistant.

To ensure that each stage of the effect is explained as clearly as possible, I will split the effect up into sections.

## **Slowing Down & Stopping Time**

To achieve the illusion of being able to stop time, first ensure the spectators watch is not a digital watch. It must be analogue and it must have a second hand. That is the only requirement of the watch.

There are other preferences to the watch which we shall come to later but any analogue watch with a second hand will work with this routine.

You also need to obtain a P.K Ring. These can be bought from any respectable magic store and the majority of online stores too. The store, [www.worldmagicshop.com](http://www.worldmagicshop.com) makes and sells the Wizard P.K Ring which comes in a variety of sizes and designs that I highly recommend.

To actually accomplish this effect, the P.K Ring should be worn on your ring finger. Your thumb and first finger hold the strap of the watch so that it is hanging vertically.

To make time seem to slow down, you will need to be moving your arms in a small & subtle, but noticeable, up and down motion to cover what you will be secretly doing.

As you slowly move your arm up and down, tilt your wrist so that the back of the watch makes contact with your P.K. Ring, as soon as this happens, tilt your wrist back up again. This will cause the second hand on the watch to stop for a split second.

This should be repeated as many times as desired to achieve the illusion of the second hand beginning to slow down.

This, combined with the up & down motion of your arm and along with gestures from your other hand indicating an energy passing from hand to watch, this will further enhance the impression of time starting to slow down on the spectator's watch.

Subtle suggestions from the performer alongside the natural eye fatigue from the spectator will cause the autokinetic effect to occur. The autokinetic effect is typically described as when a bright light against a dark background appears to move when it in fact stationary. This optical phenomenon also works with other objects and surfaces.

The autokinetic effect will naturally result in the second hand looking like it is “wobbling” slightly or as you claim - struggling against time itself.

At the point when you wish to stop time entirely, simply tilt your wrist so that the back of the watch comes into contact with your P.K. Ring and leave it there.

It is unwise to leave the watch there for too long otherwise you risk damaging the spectators watch. That being said, I have experimented and have found up to 60 seconds is quite a safe time to stop someone's watch using a P.K. Ring.

### **Stopping The Sounds Of Nature**

This is the only part of the routine where an assistant is required. For those not wishing to use an assistant then continue onto the next section.

If one so wishes to accomplish this, hidden speakers are placed around the site where you will be performing. These can be hidden in trees, under rocks, behind bushes and anywhere that is concealed from the spectators view point.

CD's can be purchased in stores or online designed for meditation with titles such as "Sounds Of Nature" and "Forest Chimes". These contain up to 3 hours of background sound effects for meditation.

By playing the CD early on during your demonstrations, the audience will be accustomed to the sound so by the time it is turned off at an agreed time. The sudden drop in sound is another convincer for the spectators that time has indeed stopped.

There will of course be the natural sounds of the world around you still making noises however due to the sudden loss of the majority of the sounds; the spectators will still notice a big difference.

At the right moment, the CD is played again and the sounds of

nature resume. Multiple CD players have remote controls and could even be controlled by the performer if you so wished however I would advise against this.

More props on your person equals more things for you to think about and more things to go wrong. In a routine such as this, you need to concentrate on as little method as possible and focus on the presentation.

This method is also used for creating the sound of wind when no wind is actually felt by the spectators.

### **Forcing The Time & Page Number**

To force the time on the spectator using their watch, ask them to note the time whilst holding their watch. It is important you get the spectator to look at their watch and say the time out loud.

This serves another purpose too. The spectator will remember looking at their watch and seeing the time so when the final revelation at the end of the routine happens where the watch hands have gone back in time, this convincer will be remembered and often exaggerated upon.

As you explain what you want the spectator to do, (Place the watch behind their back etc...) you set their watch to the force time right in front of the spectator. Obviously you keep the face of the watch towards yourself and when done casually and without any magician's guilt, this will fly by everyone.

If the watch has the ability to change the date as well as the time on the watch then we can use this to our advantage. Once



the force time has been set, pull the stem out once more and you should feel a second “click” as the stem changes the setting from altering the time to altering the date.

Once you hand the spectator the watch to twist the stem behind their back, they will be altering the date and not the time. They can then push the stem back in to the watch which is an ultimate convincer that the time they look at is definitely the time they stopped on randomly.

If the watch does not have the option to change the date, simply set the time on the watch and push the stem in setting the time. Ask the spectator to place the watch behind their back and to simply bring it forward once they are satisfied they have stopped on a random time.

As you take the watch from them, pretend to push the stem in and ask them to name the time they stopped on.

You can use time you wish to force however I recommend a low time and therefore number as you will be using this number to force a page in the book and as you will see later on, a lower number is required to keep the secret from being discovered.

## **The Pulsating Watch**

To get the spectator to feel the watch pulsate and become hotter, we will use a mixture of suggestion and what is naturally occurring in the spectator’s hand. Anyone who performs metal bending will be familiar with these techniques.

The spectator's pulse will naturally begin to become more noticeable in the palm of their hand. If we tell the spectator that the watch will start to pulsate, they will associate their own pulse with the watch.

The palm of the hand will also naturally become hotter since it is closed around an object. Again, by telling the spectator that the watch will start to get hot, they will associate the heat to the watch and not their own palm.

They may feel a tingling, throbbing, even a sinking sensation all down to natural occurring biological happenings. Anything that the spectator mentions we should be using to our advantage. If the spectator mentions that the watch feels like it's getting colder for instance, agree with them and congratulate them on doing so well.

### **Moving The Hands Of The Watch**

After you have stopped the time on the watch for the second time, you claim you want to take the experiment "one step further".

It is at this moment that the spectators will be slightly distracted and concentrating on you, not your hands. As you say this, secretly pull the stem out of the spectators watch with your thumb nail and move the stem backwards a quarter of a turn.

This is not a "move". Do this casually and whilst moving your arms and no one will notice anything. Mentalists have been using this for years.

This will set the watch backwards around 15 - 20 minutes. Pass the watch to the spectator and ask her to hold it in her hand face down. Do not tell her why, don't make a big deal out of it and neither will she.

Once the Tidal Bore has happened and the envelope has been opened revealing the page now back in the book, the effect has come to its final conclusion. The time delay will have made the watch look like you have indeed travelled back in time by 5 – 10 minutes.

### **Making The Waves Flow Backwards**

To make the waves flow backwards, against the normal flow of the current, we will be taking advantage of a natural occurring phenomenon known as a Tidal Bore.

Tidal bores occur worldwide and almost every country has at least one tidal bore that we can take advantage of.

Anyone who lives near to a Tidal Bore or is a surfing enthusiast may already know what one is however the majority of the public do not.

A Tidal Bore is when the oceans tide pushes against the currents of rivers and streams causing waves to flow against the current. These happen all over the world and can be timed to precise moments.

Gaining knowledge of the performers local Tidal Bore and timing his demonstrations carefully is the key to making this illusion succeed.

Tidal Bores also are accompanied by a very loud rumbling sound. The mentalist should take advantage of every happening that Tidal Bores bring. This includes the waves, the sounds and the wind direction.

A word of caution regarding Tidal Bores – These are **VERY** dangerous.

**DO NOT ENTER THE WATER DURING A  
TIDAL BORE.**

**YOU WILL DIE!!!**

More information on Tidal Bores will be provided for the reader at the end of the explanation.

### **Vanishing The Page In The Envelope**

The envelope that I use is a switching envelope made by Harrison Richards that he sells privately.

This envelope enables the spectator to seal the page inside the envelope and to also open the envelope themselves yet still find it empty. It is 100% hands off and I highly recommend this envelope.

Anyone wanting to use it should contact Harrison and he will gladly sell you a batch or provide you with the necessary specifications to make them up yourself.

However, if you wish to start using this effect straight away, simply glue two envelopes back to back. Mark the side that is

empty and with some spectator management, you can have the spectator seal the page in the envelope themselves.

You will need to open the envelope to show that it is empty but since the spectator has been holding onto the envelope the entire time, this will not be questioned or even thought about by the spectators.

Most mentalists will have their own favourite switching envelope and if you already have one that works for you then keep using it.

### **Restoring The Page In The Book**

The page that was torn out of the book was not page 140 but in fact was page 148. The number 8 has been scratched off carefully using a sharp knife and a transfer of the number 0 has been put in its place to make page 148 appear as 140.

Number transfers can be bought in local fabric stores and online too. Please be extremely careful when using a knife as bloodstains on books never look professional.

Once the time has been forced, you open the book to the gimmicked page. You do not need to gimmick the following page as you simply hold your thumb over its page number.

Show the page to the spectator and request she tears the page out of the book. Once she has done this she is requested to seal it into an envelope which you then hand to her.

By placing a tiny amount of magicians wax on the opposite page to the one that is to be torn out, this ensures that when

the book is closed, the pages stick together so that when the book is opened again later, the torn out page is not accidentally stumbled upon.

When the book is used again for the second time, the spectator is asked to find page 140, naturally they will find the real page 140 and it will look as if the page has been “restored” if you excuse the magic term.

### **Vanishing The Writing**

To vanish the writing on the business card, many methods can be used. The Out To Lunch principle is adequate however the spectator’s signature would still be on the card which would conflict your claim.

I much prefer to have her sign the bottom card and then in the process of turning the stack of business cards towards myself, my thumb glides the bottom card down by  $\frac{1}{3}$  of an inch and I then proceed to remove the second from bottom card. I fold this up into quarters and hand it to her.

# Thoughts

It occurred to me that if you were not against using “stooges”, one could have a member of the public interact with your spectators in an innocent way. Perhaps a family is playing Frisbee with their children and the father has to apologise for the Frisbee entering your performance area. The exact same script should be used by the father.

You could mix in some metal bending. Perhaps you request the loan of a coin. This coin is then bent and placed into the spectator’s hand. When they open their hand, the coin has returned to its original state.

The CD that you play could have a church bell go off. The spectators would hear 5 chimes and then another 5 chimes not very long after when they are apparently back in time.

Even staging an argument between lovers that happen to walk nearby the performance can all be used to convince the spectators that they have travelled back in time.

Ambitious cards with the signatures of the spectators on the face of the card, stooges asking for the time, even people walking backwards as the Tidal Bore happens.

Be creative and use anything you can think of as extra convincers that they have gone backwards in time.

# Credits

World Magic Shop – For their extremely strong P.K. Rings

Bev Bergeron – For the watch force

Unknown – For the gimmicking of the book

Iain Dunford – For the inspiration that resulted in this effect

Looch – For his ideas in his Glitch effect

Mother Nature – For producing Tidal Bores



# **The Moonlight Shadow**

Moon manipulation. Change the shape of the moon, change the colour of the moon, create wonder in the eyes of your spectators. Perfect for motivation seminars and team building workshops.



# Effect

After a long day full of mystery, magic and wonder you slowly guide your guests to the final stop on their adventurous journey. The light begins to fade as you regale them with fantastical stories and legends that surround the area.

They eventually find themselves stood within a circle of twelve standing stones. Between each standing stone resides a candle and within the centre of the circle there is found a wooden chair, beautifully carved from a single tree.

Surrounding the standing stones dark shadowy people, they hold what look like to be drums and they do not acknowledge anyone save the performer who they allow to enter the stone circle with his guests.

*“These stones are known as the Twelve Apostles. Built over eight thousand years ago, their purpose is unknown to mankind, lost to time itself. We can only guess as to their meanings and secrets that they hold within their cold and stony exteriors.”*

You invite each of your twelve guests to stand in front of a standing stone. Once done you remove a small, dark coloured bag from your coat.

From inside you pull out various different coloured petals which you proceed to scatter within the circle.

*“To achieve the greatest we must first provide the beautiful. To achieve the impossible we must first look past the*

*possible. To become the change we must first learn to change ourselves.”*

You repeat this incantation each time you scatter the petals within the circle. Once done, you take your seat on the beautifully carved wooden chair. After a moment of concentration you address your guests.

*“Each and every one of you has been brought here for a reason; to achieve a greater understanding of yourself and to see the world in a different way. To see the beauty in the mundane and have the confidence to make things change for the better. After everything you have witnessed tonight there may be one or two of you who still doubt that you have the ability to make a difference in this world. I am here to show you that anyone can change the world and make a considerable positive difference if they really believe in themselves.”*

The shadowy people that surround the circle begin to beat on their drums; A slow rhythmic beating. You begin to guide your spectators through a relaxation breathing technique to lower their heart rates and increase their suggestive state.

As they match their breathing to the beating of the drums, they begin to slowly decrease their speed so eventually your guests are taking slow and relaxing breaths.

Whilst this is happening you discuss the skies above.

*“As you listen to the sound of the drums, feel your breathing start to fall in time with the beats. It feels soothing and relaxing. You can breathe at the same rate as the beat as you*

*stare up into the skies. See the millions of stars as you listen to the beat of the drums. The millions upon millions of stars. The beating of the drums. So many stars. How can one person make a difference in a world so big? It's easy. We have the power to change the world. The beating. The drums. The stars and the moon. We can change anything. The drums. We have the power. We can change the skies. We can stare at the moon. The beating of the drums. The moon. The moon. We can change the moon. We have the power to change the moon. Look! It's starting to move! It's throbbing, warping, twisting, deforming in the sky! See the moon change shape? See the lines and craters start to move about? It's warping and changing shape! The lines are twisting, twirling, spiralling, spinning out of control. The craters jump about, bouncing off one another. Tell me what you see!"*

You go around your guests asking them what they can see and offering words of encouragement to all replies.

*"Twelve people stood against twelve ancient stones. Causing the moon to change shape! It's warping and moving! The lines twist and twirl, the craters jump around, twelve people making the moon change shape!"*

You walk up to each of your guests and gently place your hands over their eyes, instructing them to shut their eyelids with a whisper. Once all twelve people are stood with their eyes closed you address them again.

*"See the after-image of the moon in the blackness of your eyelids. Concentrate on the image and imagine the moon start to change colour. See the colours getting brighter and brighter. Red. Green. Blue. Yellow. Visualise the moon start*

*to melt through a series of colours, dripping, melting, soothing. Red. Green. Blue. Yellow. So many colours. Melting away through a rainbow. Dripping colours. Tell me what colours are you seeing?"*

You go around your guests asking what colours they can see, giving words of encouragement to each and every answer they give.

*"Open your eyes and stare at the moon. Make the moon change its colours. Make it change again. Make it turn from grey to red, to green, to blue, to yellow. Watch as you make the moon change its colour. You are changing the colours of the moon! See the colours change? See them wash through a series of colours? You are changing the moon!"*

Again you walk up to each spectator and gently close their eyes. Asking them to sit down they all sit cross legged on the ground.

*"Open your eyes. Hold your hands in front of you like you are holding a ball. Imagine an image of the moon between your hands. Visualise it. See it. See the edges start to take shape. The moon begins to form between your hands. Visualise it. See it. The moon takes its shape. See the moon change colour. It's washing through a series of colours. Make these colours brighter and brighter. See the moon glow bright. Move your hands around your glowing moon. Make the moon glow. See it. Feel it. This is your psi moon. See it. Feel it. Hold your psi moon in your hands. Make it a single colour and hold it. See it. Feel it. This is your very own psi moon. Always remember your psi moon. You can now create it whenever you want to give yourself peace & confidence."*

You go around your guests and offer words of encouragement to each and every one of them as they create their psi moons. Once everyone has made a psi moon you address your guests for the final time.

*“Whenever life seems too much, when things seem impossible or when you start to tell yourself all those negative and life destroying thoughts you used to, remember that today, with the power of belief alone, you changed the moon. Something so large and powerful that it affects the tides and the world around us, each and every one of us today has changed and altered the moon. We have done the impossible. We can do anything. There is one more thing I want you to do for me. Look at the moon now. It has returned to normal. I want you to spend all day tomorrow sending out positive thoughts to each and every person you come into contact with. And each and every person you see walking down the street, or driving in their car, or walking their dog or anything at all, send them all positive thoughts and then observe the moon tomorrow night. If we all do this correctly, which I know we all will, I wouldn’t be surprised if you all changed the size of the moon tomorrow night. If you notice the moon has increased in size I urge you to contact me and tell me you succeeded. I have every faith I will receive a call from each and every one of you, for tonight, you have all changed the moon!”*





# Method

There are a few different principles being used here to create this illusion and a hell of a lot of showmanship too. We shall look at each part of the routine in phases for ease of explanation.

## **Phase 1 The Twisting Of The Moon**

The moon is made to change its appearance by the use of a phenomenon known as the autokinetic effect with added suggestion by the performer. The autokinetic effect is essentially when the eyes stare at a bright light against a dark background for a period of time, along with natural eye fatigue due to lack of blinking, the eyes will naturally start to play tricks on the mind and cause the light to dart around against the dark background.

This causes strange optical phenomena to occur such as stars dancing around in the sky, wallpaper to look a “little too funky” as if you were on LSD when stared at for a period of time and even... making the moon change its appearance.

Many pilots have attributed this phenomenon to numerous U.F.O sightings & the planet Venus is a good example to use when practicing the autokinetic effect on friends & yourself. It is important that YOU experience the effect first hand so that you know what your spectators will be experiencing and how to encourage them to enhance their own viewing experience when you are performing the effect.

The autokinetic effect, coupled with added suggestions from the performer that they are seeing the lines on the moon twist and distort, one can create a very convincing display of the moons face warping. I recommend by starting off suggesting that the moon is wobbling or throbbing.

This is what most normally happens to the face of the moon when the autokinetic effect occurs. The autokinetic effect will naturally cause the spectator to see the face of the moon throbbing & pulsating so very little suggestions are needed from the performer to enhance their viewing experience.

Once you have convinced the spectator, and then they have also convinced themselves that you are the cause of the throbbing, move onto suggesting that the lines and craters of the moon are starting to twist and swirl.

*“See how the lines and craters of the moon start to move too! The lines are starting to twist and swirl, the craters are jumping all around, twisting, swirling, bopping, jumping, it’s morphing! You can see it can’t you? Tell me what the lines and craters are doing!”*

Reinforce what the spectator is seeing. Repeat what they have claimed they can see in the affirmative whilst adding an extra line to encourage more from them.

*“Yes, the lines ARE moving, see how they twist and swirl.” and “Yes it IS throbbing, see it turn and roll around the sky.”*

The entire moon can be made to change shape using the autokinetic effect, eye fatigue & suggestions from the performer.

*“See the moon morph? See it start to go plastic and start melting. It’s morphing, twisting, deforming in the sky! See the moon change shape? Tell me what you see!”*

Encourage rhythmic breathing from the spectators, this will relax their muscles and eyes and will also enable them to respond to your suggestions much better. Using repetitive music can also help the methods work better. Using low frequency drum beats and timing their breathing through the mirroring of their breaths and then slowly matching yours (and theirs) to the beat of the drums, can heavily influence a spectator.

We are inducing a very advanced form of suggestive waking hypnosis and we want our spectators to go through an experience, not a trick or stunt. They need to be emotionally involved in the demonstration and come out of it feeling like they have seen a miracle.

Lighting is very important too. Low lighting is important to encourage the autokinetic effect to work sooner and with some theatrical additions such as candlelight, this will often enhance the experience due to the flickering of the light in the corner of their eyes. It will affect the spectators emotionally since the location and dressing all combine to heighten the spectators state of suggestion and will encourage them to invest their belief in the effect.

Theatrics is a MUST when performing any type of elemental manipulation.

The staging for this piece must be somewhere extravagant and memorable. I perform my demonstrations in a site much like

the description given in the effect above. I have had a custom made wooden chair made for me and I hire extras to be the shadowy people surrounding the circle.

You don't have to use a stone circle, any site of importance can be used. The only requirement is that there must be some significance to the site so that your spectators feel like they have come to the final stage of their experience and everything else has been building up to this. The place must have an air of mystery and wonder about it.

You must put on a show that doesn't look like a show. It has to look like the real deal, otherwise it's just a trick and the experience you want them to go through won't happen.

## **Phase 2**

### **Changing The Colour Of The Moon**

My good friend Jerome Finley gave a suggestion that after completing the autokinetic effect with the spectator, a mild version of the phenomenon known as Phosphene will occur, and we should use this to our advantage.

Phosphene is essentially seeing light when no light actually enters the eye. This can be caused by mechanical, electrical and visual stimulation, however, will be depriving our spectators of visual stimulation instead, sometimes referred to as "Prisoners Cinema" but not as extreme.

Since they are staring at a single point of light (the moon) for a long period of time, the autokinetic effect only causes them to perceive the moon is changing and therefore hardly any visual stimulation is actually occurring at all.

What we will be essentially doing is inducing a “Closed-Eye Hallucination” along with an after-image through phosphenes. After-images are different from closed-eye-hallucinations and can be used together to create some amazing visual experiences.

Once the phosphene has set in properly through the use of the autokinetic effect, breathing & relaxation techniques, the spectator can be asked to close their eyes and observe the after-image of the moon. The spectator will then witness the moon change colour, melting through a series of lights that will then begin to affect their relaxation rate, breathing, brainwave patterns & heart rate. You can suggest which colours the spectator is seeing by leading them with your words or you can simply ask them what colours they are seeing.

Added suggestion from the performer can increase the visual melting of the colours such as having the colours melt off the moon or explode into a multitude of colours.

Once the spectator has experienced this with their eyes closed, have them open their eyes and suggest that the actual moon is changing colour. With all the previous suggestive techniques and optical phenomena, the spectator will see the physical moon change through a sequence of colours.

The final colour the spectator sees can be used to create a Psi Ball, or Psi Moon in our case, for the spectator to keep as a souvenir. Creating a Psi Moon for the spectator can also lead into a colour reading based on the colour of their Psi Moon.

To create a Psi Ball, ask the spectator to hold their hands in

front of them as if they were holding a miniature version of the moon. They are then to imagine a ball of energy in their hands. The autokinetic effect and heightened suggestive state your participant will be in at that time will allow them to visualise a psi ball very easily.

With some verbal encouragement if needed, they are then instructed to visualise it change into the last colour they saw the moon change to.

### **Phase 3**

## **Increasing The Size Of The Moon**

This incredible visual experience is accomplished through what is known by astronomers as a Supermoon.

A Supermoon is when a full moon or new moon coincides with the moons closest approach to earth on its lunar cycle.

These Supermoons happen on average about five to six times every year. If a performer has knowledge of when the next Supermoon will occur, this phenomenon can be taken advantage of for use with those who are unaware of them.

Thankfully the majority of the public is unaware of what a Supermoon is and only those who have a vested interest in the skies will have knowledge of them.

The Supermoons increase in size is very noticeable too. All Supermoons will have caused the moon to increase its size anywhere from 26% - 34% on any given occurrence.

Following the method outlined in the effects description is a

good way to end your demonstrations and also gives your spectators another effect to do when you are not there.

They will do what you ask and send out positive thoughts and they will look at the moon and it will look bigger. Normally a Supermoon is only noticeable when you know about it.

However, since the spectators have been conditioned to see the moon differently they will naturally see the moon larger. It is advisable to do the Supermoon stunt when the moon will be at least 30% larger than the previous night to give maximum impact on your spectator.

This will result in your spectators feeling like they have accomplished the impossible even when you are not around. They will tell everyone they know and will call you back to tell you the moon was indeed larger than the night before.

This would be a perfect opportunity to give suggestions of any future bookings or meeting with your guests.

# **Bonus Section**

## **How To Change The Colour Of The Moon Physically How To Tilt The Moon &**

## **How To Vanish The Moon**

To achieve all of these effects, you will need to time each one accordingly, much like cloud melting.

Much the same as making the moon increase in size, we will be relying on naturally occurring phenomena and therefore have to use patience, timing and showmanship.

~

To change the colour of the moon physically, you will be giving the impressions that your emotions alter the colour of the moon. In reality you will be taking advantage of the Harvest Moon.

A Harvest Moon is defined as when the full moon is low on the horizon in the autumn time before the autumn equinox, the dust particles from crops and dirt in the air combined with the refraction of light in the particles and the curvature of the earth will give the moon a red appearance.

The Hunters Moon is exactly the same as a Harvest Moon but occurs after the autumn equinox.

Many people think seeing a red moon is a rare occurrence but



they are very common in the autumn time.

Whenever there is a Harvest Moon, you should seem like you are troubled/angry/upset/reserved etc... do something that is noticeably different from your normal persona and mention that the moon always goes red when you're feeling low or angry when you are with someone.

Eventually people will associate the red moons they see with your emotions, even when they are not with you. I once had a friend call me up to ask how I was feeling since he saw a red moon on holiday and just knew it was because I had an argument with my girlfriend.

As the moon gets higher in the sky, it will lose the red colour and you should match your emotions accordingly.

~

To tilt the moon you need what is called a Wet Moon or a Cheshire Moon.

A Wet Moon is normally seen in the Southern Hemisphere and especially in the Tropics, whilst a Cheshire Moon is most commonly seen in the Northern Hemisphere.

These moons are the same as a Crescent Moon, or Waxing Moon, however instead of the moon looking like a capital "C", a Wet Moon will have the points of the moon facing DOWN instead of to the right.

This looks like a bowl pouring out water which is why it is known as a Wet Moon.

A Cheshire Moon is exactly the same except that the points of the moon are facing UP instead of to the right.

This looks like the smile from a famous Cheshire Cat from Wonderland, hence its name.

To convincingly perform this, place the spectator so that their back is to the moon. Ensure that they do not know the moon is a Wet or Cheshire Moon beforehand!

Ask the spectator to draw a crescent moon on a sheet of parchment and pass it to you. Ask them to confirm that what they drew is the only physical way a Crescent Moon can look.

(This is actually a lie since crescent moons also look like a backwards “C”, however people usually associate a crescent moon looking like a capital “C” or will assume you were talking about either side of the moon)

With all your acting ability, place the parchment in front of the moon and ask the spectator to come and stand next to you.

Slowly, tilt the parchment to the desired position slowly and whilst also possibly reciting incantation, and finally tear the parchment in two with great effort and acting.

The effect this has on a spectator is mind blowing.

Most people have never seen the moon like this and this is a good way to prove that you can indeed manipulate the moon.

You must then explain that the moon has to now recalibrate

its position in the sky and will take many weeks to be normal again.

~

To vanish the moon you will need to take advantage of what is known as a New Moon.

Even though on almost every single diary, calendar, note pad, mobile app or weather channel/site has the lunar phases, not that many people take any notice of them.

Most people have heard of a New Moon but when asked what one is, most people would either shrug or make some reference to a film that attempted to portray vampires as sparkly teenagers... thanks for that.

Obviously you wouldn't perform this, or most of these effects, for anyone who had an interest in astrology just as you wouldn't perform cloud melting for a weatherman or U.F.O summoning to airline pilots.

Selecting the correct spectators is essential for these effects. All you will be doing here is calling attention to the fact that the moon is no longer visible and that you are the cause for this.

I know this sounds crazy but if they already believe that you can manipulate the moon and other elements then why can't you vanish the moon?

Obviously you would want to perform any type of moon manipulation on a clear night.

If you wanted, you could perform some kind of a ceremony or ritual indoors, or some form of shelter, before the display to increase the theatrics.

However, when using this method for vanishing the moon, I always just point the fact out instead of making a show beforehand.

~

Be careful not to overdo any form of elemental manipulation. To do too much would be a trick. You need to save these types of effects for those special moments.

# Credits

Dale Hildebrandt – For his work in Lunarcy

Caleb Strange – For his work on changing the face of the  
moon & his work on moon vanishing

William H. Calvin – For inspiring me to seek out new ways to  
perform moon illusions

Jerome Finley – For his generous advice on the Phosphene  
Phenomenon & After-Images

Mother Nature – For having so much weird stuff for me to  
research & take advantage of



# **My Precious**

The power of the One Ring takes control of a spectator.





# Effect

During a conversation with some guests, the topic of discussion moves towards movies. During the conversation, the topic of favourite films is brought up.

You mention that you happen to be very fond of the book and the film, *The Lord Of The Rings*. So fond in fact, that you even have a chain around your neck with a replica One Ring attached. You remove this and delicately hold it in the palm of your hand.

*“The power of the human imagination is absolutely staggering. By thought alone, entire worlds can be dreamt up, pages upon pages of the most exquisite poetry can remain locked in the mind of just one person. These thoughts, dreams, memories and fantasies are so potent, that with the right person, one’s own imagination can become solid and real.”*

You take a young female by the name of Tracy by the hand.

*“Tracy, if you don’t mind, I would like to try an experiment using this replica of the One Ring and your imagination. Whilst I can guarantee your absolute safety in this experiment, there will be parts that will become very disturbing. If you don’t want to go through with this then that’s fine I completely understand, I’ll use somebody else, but if you agree to this, once you’re in you’re in, there is no going back. Are you happy to proceed?”*

Uncertain and nervous, Tracy nods her head. You smile and

then silently hand her the chain to hold onto, delicately between the tips of her thumb and first finger.

*“Tracy I would like you to imagine something for me. I want you to imagine that the One Ring that you now are in possession of is not a cheap replica but in fact the real One Ring that Sauron himself forged from the fires of Mordor. It is all together evil. It has a life and will of its own. You are now a ring bearer. Imagine this power within the ring. Imagine this power and force beginning to make the ring move. It wants to move. It yearns to move. Don’t fight it. The ring! It’s moving! Imagine this power grow stronger! Imagine the power pushing the ring faster and faster! Watch it as the power of the ring makes is go faster and faster, backwards and forwards. The ring wants to. The power of the ring will now cause it to move in circles. To achieve greater power it must imitate its own image. Feel the power of the ring push it in a circle. It’s going! Feel it go wider, and faster, and wider. The ring! It has a life of its own! It’s moving in circles! It gets faster, and faster and faster! And then it will start to slow down. It has gained all its evil and power from the world. it is now filled with hate, malice, evil and death.”*

You gently take the chain from Tracy’s fingers and look at her dead in the eyes. With utter conviction you explain to her:

*“In a moment I will place the One Ring into your hand. You have once been a ring bearer, but now that it has gained its full power, this time it will be you who is the object of manipulation. As soon as I drop the One Ring into your hand, it will feel heavy. Very, very heavy. Hold out your hand.*

Trembling, Tracy holds out her hand. You drop the One Ring into the palm of her hand. Tracy looks shocked as to how heavy the One Ring now feels.

*“Feel it getting heavier, heavier, it’s pushing, forcing your hand down. All of its evil and malice are building up to make it heavier, and heavier, and heavier. Pushing, forcing, pushing, it’s so heavy. You can feel it getting heavier can’t you? The evil, the malice, the terror. You can feel the hate in the One Ring can’t you? It’s getting heavier. You can feel it getting heavier and heavier, more and more evil. You can feel your heart rate increasing. The ring is affecting you. You can feel its evil crawling up your arm and filling you with hate and malice can’t you? Ash nazg durbatulûk, ash nazg gimbatul. Ash nazg thrakatulûk agh burzum-ishi krimpatul. One Ring to rule them all, One Ring to find them, One Ring to bring them all and in the darkness bind them! The hate, the malice, the evil. You’re not liking this are you now? You want to stop don’t you?”*

Quickly yet carefully you remove the ring from Tracy’s palm and tenderly grasp her hands.

*“You did that perfectly, it’s all over now. Thank you so much. You feel a lot better now don’t you? That was a rush wasn’t it! That was to show you just how powerful the human mind can actually be. Your mind Tracy is so powerful and amazing. You did amazing! You feel good now yes? That was fun wasn’t it? You’re happy you took part yes? Thank you.”*  
You continue to praise Tracy for her vivid imagination and encourage her to make use of her imagination in all aspects of her life.

*“You have all seen what the human mind can do with such a small and insignificant object, just think what positive and wonderful things you can all do when you put your imagination before your concerns. Take this gift and use it for peace and for love.”*

# Method

The above script is essentially the method behind this effect. The script is what I use for pendulum work on female spectators.

For those who are new to pendulum work, the way in which it works is due to a muscle response known as the Idiomotor Effect.

This defined as when the human mind concentrates on doing an action without doing the actual action, involuntary miniscule muscle movements will then occur that the person is unaware of that cause the thought of action to take place such as a pendulum starting to swing, planchettes on Ouija Boards move and given enough practice, one can locate a hidden object by grasping the wrist of the person who hid said object and “sensing” their unconscious muscle movements.

I realise that this effect will not be to everyone’s liking since you are putting the spectator through quite a disturbing experience.

That being said, the spectator always comes out of the effect feeling refreshed and very happy they took part. You should ensure that the spectator is feeling good after the effect and continue to congratulate her imagination and remind her that it was all in her mind.

This should be staged as a way to show people how amazing the human mind can be, whilst also ending on a positive, if somewhat soppy, speech about using their new found power

of imagination for good.

Not everyone will have the same experience as described above. Some may not go through the feeling of dread and terror within them and the direction of the pendulum will differ from person to person.

Whatever happens initially, tell the spectator that that is what the ring wants to do.

Pendulum work is very much like Jazz. Each time you perform this effect it will be slightly different. The basic theme will be the same yet the experience and feelings that occur will be different from spectator to spectator.

What will happen every single time however, is a very vivid experience where a ring takes control of the spectator. This can be enhanced by your words of encouragement and agreeing with everything that is happening to the spectator.

This effect has to be performed very seriously, you need to be firm with your body language yet gentle with your touch, The set up at the start where you warn her that there is no going back is designed to induce fear at the back of their mind.

They are preparing themselves for some disturbing happenings and will naturally be more open to your suggestions.

As you drop the One Ring into the hands of the spectator, they will naturally feel it being slightly heavier from when they were holding the chain with the One Ring dangling at the bottom.

Downward motions of your hand(s) towards the spectators as you tell them it is getting heavier will further enhance the affect it has on the spectator and they will start to feel the One Ring becoming heavier.

To get the spectator to feel sensations of dread and terror, you will need to make them aware of their own heartbeat becoming faster and associate it to the One Ring.

Much like the pulsating watch in The Tides Of Time effect, you will be noticing any changes to the spectator and giving it a negative feeling whilst linking that feeling to the One Ring. You do not need to do the final phase of inducing dread and terror into your spectator and end the effect once they have felt it getting heavier and heavier. You could say something along the lines of:

*“The Ring is getting too powerful. Its strength and evil will only get worse as it eats at your sanity and tears your soul apart. I had better take it from you now and keep it hidden. Keep it safe.”*

I highly recommend practicing with some string and some sort of small weight at the bottom, this is so you can experience what it is like to see a pendulum swing with no apparent movement from yourself.

This will help you understand what the spectator is going to go through and therefore you can adjust your patter to suit the various happenings that may occur when they hold the pendulum.

Anyone familiar with pendulum work will be able to fit a

similar script straight into their act if they so desire with no difficulty. For first timers, I highly recommend learning the script and trying it out, you will be surprised with how effective it is straight away!

Take the script and change it around to suit your style, I know not everyone will feel comfortable reciting the language of Mordor, however I find this to be quite effective when inducing fear and dread into the mind of the spectator.



# Credits

J.R. Tolkein – For writing two of my favourite books

William Benjamin Carpenter – For his discovery of the  
Idiomotor Effect



# **Mother Shipton's Prophecies**

A spectator channels the spirit of Mother Shipton and gives  
the world one last prophecy.



# Effect

The performer is stood centre stage. Beside him sits an empty chair and a table. On top of the table rests an ornate wooden box, a large sketch pad and a marker pen. Towards the very front of the stage is a large transparent plastic bowl and at the far back of the stage is a large writing board.

*“Good evening Ladies and Gentlemen. The ability to predict the future is an ability that many have claimed for thousands of years. From the Oracles of ancient times to the psychic mediums you see on T.V today, the ability to predict the future will always receive great attention. And it should! Consider this, if you had the ability to see into the future, would you use it for good?”*

There are mischievous chuckles from the audience.

*“Many people have claimed this ability, only a few have shown signs of actually proving it. One such person is a woman named Ursula Southill, better known as Mother Shipton. A tragic life, she was born in a cave in Yorkshire, England, for nineteen years she spent growing up in that cave. Ursula left the cave a disfigured woman. She had a hunched back, a long pointy chin and a long pointy nose. Most historians agree that Ursula was the inspiration to the classic “witch” look we now have today. As she grew older, she turned to a process known as automatic writing, where she would fall into a trance and allow her hand to move on its own accord and write her prophecies without her conscious mind being aware or in control. Her prophecies became famous, she became known all over the world. the*

*Royal Family were said to have discussed her prophecy of the Great Fire Of London as it raged on through the streets. Some people say that these prophecies have predicted planes, submarines, e-mail and even, the end of the world itself.”*

You slowly look towards the ornate wooden box on the table, open it but do not take out what is inside. You give a silent prayer to Mother Shipton and turn back to the audience.

*“But Ursula’s life did not end well. Her husband, unable to live with a disfigured woman, left her for another woman. Ursula fled back to where she was born, the cave. She discovered that the well next to her cave that gave her water to stay alive slowly began turning her clothes to stone as she bathed in the water day after day. Word spread of Mother Shipton and her prophecies, the well that turned objects to stone, the disfigured woman who captures naughty children and eats them alive. Ursula, bitter from the departure of her husband, bitter from the stares and cruel words of the village children, refused anyone to visit her. She became a recluse. Slowly aging away until one day, she became no more. Her prophecies however, they still live on today, people still visit her cave all year round and the well? It does indeed turn objects to stone.”*

From the ornate wooden box you slowly remove a stone watch. Carefully you place the stone watch onto the table and once again address your audience.

*“Tonight I would like to see if it is possible to channel the spirit of Ursula through somebody in the audience and create her true final prophecy.”*

A female, (Lets call her Jade) is selected from the audience via your preferred means and asked to join you on the stage.

*“As Jade makes her way to the stage, you will all notice pads of paper and pens being handed out. If you happen to be passed a pad and pen, please write down a number that has some significance to you in the space provided. This could be your date of birth, the last 4 digits on your credit card, your pin number, anything. Once you have done that, pass the pad and pen to someone else. Once the whole page has been filled with numbers, close the pad and pass it to the front where there is a bowl to collect all of them.”*

Jade has made her way onto the stage and members of the audience are following out your instructions.

*“Hello Jade, could you please take a seat for me. In a moment, I would like you to try some automatic writing. You will find that at first, your hand will just make doodles and random lines but eventually words will start to form. Please close your eyes for me imagine yourself sinking into the chair, your muscles relax and you start to drift into a state of calmness and relaxation. You sink deeper and deeper into the chair and you relax, and drift, and sink, and relax. Take this pad and pen, allow your hand to start moving by itself and we shall see if anything happens.”*

Jade’s hand starts to move about the pad.

*“Whilst Jade is doing this, I would like to share with you some more on Ursula Southill; Her predictions became famous all over the world. I believe I have already mentioned the Royal Family discussing her abilities during*

*the Great Fire Of London. These predictions were never clear cut though. Like the famous Nostradamus, Ursula's prophecies were written in a way that had to be interpreted. Take for example this line: "A carriage without a horse shall go, disaster fills the world with woe." Does that predict cars? Trains? Buses? Who really knows? Let's see how Jade has done shall we?"*

You take the pad from Jade to find a mess of scribbles and incoherent scrawls. Amused you turn to the audience.

*"Exactly as I expected! Nothing! Don't feel bad Jade, I knew this was going to happen for you see, I haven't shown you how to properly perform automatic writing. You need to channel the spirit of someone who has passed away. This is accomplished by wearing an item once owned by that same person. It just so happens that I have in my collection this, Ursula's necklace that she wore for the majority of her life."*

You reach into the ornate wooden box and carefully remove a very old necklace. There are many green emeralds attached with silver casings. Slowly and delicately, you place the necklace onto Jade.

*"This necklace holds Ursula's soul and memories, her pain and suffering and her ability to see into the future. Close your eyes Jade. Imagine sinking again deeper and deeper into the chair. A wave of energy will pass through you, it may be warm or it may be cold. This energy is the spirit of Ursula. Feel her flow through you as you sink deeper and deeper. Relaxing more and more as you drift away into a state of relaxation and calmness. Thank you Ursula you are doing fantastic. Ursula, I am going to give you a pad and a*



*pen. Could you please allow your hand to move about the page and allow your abilities of prophecy to come to life. Breathe once again Ursula, breathe once again."*

Jade's hand starts to move about the pad.

*"Ladies and Gentlemen, Ursula is now making her final prophecy for us right here tonight. What it will say, no one knows. Ursula's prophecies became more dark towards the end of her life. She started predicting wars, death and as I mentioned earlier, the end of the world, "The world we know to and end shall come, in two thousand and ninety one." Will this come true? who knows? Let's just say that all of her previous ones have been interpreted to have come true. I wonder if Ursula has finished her last prophecy for us."*

You take the pad and pen from Jade, "Fascinating!" you say to yourself and you stare at her prophecy. Carefully, and without showing the audience, you place the pad face down on the table.

*"Ursula I would like you to return to the spirit world now. We thank you for your presence here tonight and wish you good fortune in your everlasting afterlife go now and be at peace."*

You gently remove the necklace from Jade and place it back into the ornate wooden box. Turning back to face Jade, you softly place your hand on her shoulder.

*"Jade I would like you to come back to us now. You can open your eyes feeling refreshed and full of life. You did an amazing job there. How did it feel?"*

Jade responds and you congratulate her on doing so well.

*“Jade there is one more thing for you to do; you have already channelled the spirit of Ursula for us, now I would like you to pick up the bowl in front of you and to remove one of the pads of paper for me. When you open the pad, you will see all of the numbers that have some significance to various members of the audience tonight.”*

Jade carries out your request and confirms that she can see all of the numbers in the pad.

*“Jade do you have a calculator on your phone? You do? Great, can you get it on your phones screen for me and then add up all the numbers in the pad you selected for me please.”*

Jade uses the calculator on her phone to add up the numbers.

*“Multiple people in the audience tonight have been writing down various length numbers that have some sort of significance to them tonight. This amazing woman has successfully channelled the spirit of Mother Shipton and made a prophecy. Wouldn't it be amazing if the total of these numbers that Jade picked, matched the prophecy that Ursula made? Jade have you finished totalling the numbers? You have? What is the total please?”*

Jade informs you that the total is 41,238,701.

*“Wow, that's pretty big! Were there a lot of people's dates of birth written down in the pad?”*

Jade confirms that there was. On the large writing board you write the total down and place this against the table.

*“Jade, could you pick up the pad for me and have a look at what Ursula wrote?”*

Jade picks the pad up and proceeds to look shocked and confused as to what she sees.

*“Is it anything like the total?”*

Jade replies that it does not. Confused silently ask for the pad by extending your hand.

*“Remember that Ursula never wrote her prophecies to be easily understood by those she did not wish to know. You had to look deeper into her words and find the true meaning. Take her last prophecy for example.”*

You turn the pad round to show the audience. What they see is a scrawl of messy writing and doodles. However, what can be seen on the pad, is in clear and bold letters, the phrase: “For one to free hate, sever no one.”

*“For one to free hate, sever no one. It’s nice. A good message but what happens when we look deeper. Four one two, free hate, sever no one. Four one two, free hate, seven oh one. Four one two, three eight, seven oh one!”*

You pass the pad to Jade and pick up the writing board.

*“Look, 4 1 2, 3 8, 7 0 1! And Ursula’s prophecy said aloud is Four one two, three eight, seven oh one!”*

You tear off Ursula's prediction and sign it for Jade.

*"I want you to keep this Jade. You did fantastic tonight and this will always remind you that you did the impossible tonight. You have the ability to change the world. Thank you so much."*

# Method

This very dramatic piece is essentially a dressed up Add-A-No effect. The main problem I have with Add-A-No is that there is absolutely no reason for the performer to be doing it. What connection does it have to the audience that you can predict a total of random numbers? It's pointless and boring. What I have attempted to do is give a reason behind performing the effect.

Ursula is indeed a real person from England. You can visit the cave that she was born and lived in and yes there is also a well that turns objects to stone. It is a truly magical place and if anyone ever visits Yorkshire I urge you to stop by Mother Shipton's Cave.

## The Pad & Numbers

A few words on when to have your spectators write down the numbers; One of the biggest problems with Add-A-No is getting the audience to fill out the numbers. You don't want to bring them onstage just to fill out some numbers and then leave straight away, it looks untidy and unprofessional. This also creates more dead time that you have to fill with patter.

There are many ways to get around this, I often use the method outlined in the description of the effect. Sometimes I have had each spectator who comes onstage, write down a 4 digit number on the pad as they leave to take their seat. This way, when it comes to performing the Add-A-No effect, all the writing of numbers has been done already.

I prefer to use the method outlined in the description due to the fact that I can use multiple forcing pads in the audience. This ensures that if any members of the audience who are very good at maths happen to total their pad before handing it back, they will not know if the spectator onstage selected their pad or a different one and therefore will not discover the secret of you switching numbers.

The type of pad I use for this effect is a Kozar Pad. I find these perfect for Add-A-No effects. I cannot explain the working since it is a marketed item, however it is safe to say that it switches the numbers the audience write down for the pre written ones that you wrote in the pad earlier that total 41,238,701.

If you have another pad that you use or another method for forcing the numbers, then use whatever you feel most comfortable using.

### **The Spectator Onstage**

We won't really be putting the spectator into a trance, the wording just appears that way to the audience. They may become very relaxed, but they will awake throughout the entire experience.

If you are proficient in hypnosis and wish to actually place your spectator into a trance, ensure that they are safe at all times and come out of the experience with no ill side effects.

It is important to ensure that Jade is willing to go through with this effect. Just by mentioning the phrase "channelling a spirit" can cause many people to become closed off and

hesitant. You need someone who is smiling and cooperative with you.

## **Automatic Writing**

The spectators hand will start moving both times. This will be down to one of two things. Either the hand is moving on its own accord and actual automatic writing is happening or, the spectator is just moving her hand to help things along.

Honestly I don't worry about which is actually happening so long as the effect goes well.

The first time she performs automatic writing, you hand her the pad and pen and genuinely let her make as much mess as she can and don't stop her until you are satisfied there is enough mess for all of the audience to see. You can encourage her along the way if she needs to move to another area of the pad too.

You show this to the audience and then tear off the page, keeping the pad towards yourself since on the page below, is your pre-written automatic writing that says "For one to end hate, sever no one" in messy handwriting. You place the pad on the table keeping it face down.

When it's time to give the pad to your spectator once more, be careful not to flash the front to the audience. Your spectator will have her eyes closed and will not suspect any trickery due to the last time she tried.

When you hand her the pen for the second time however, you hand her a different pen. This one has been dried out so that it

does not write. You keep this in one of your trouser pockets.

Your spectator can now draw all over your pre-written words without actually drawing all over your pre-written words!

### **The Props**

The necklace and box I found at an outdoor market where I live. You do not have to use a necklace, rings, scarves, hats and all other kinds of clothing / jewellery can be used.

What is important however, is that the props look real. They must be aged and look expensive. Search around for something that looks like it could have been worn by Ursula.

As for the stone watch, I made that myself by hanging it underneath the well at Mother Shipton's Cave – beat that!



# Thoughts

Add-A-No is so versatile with just a little bit of imagination. Think about these presentations:

The numbers total co-ordinates that lead to a Geocache?

Jack The Ripper themed where the numbers total the same log number as the police report?

The total is used to force a page in a book that describes a scene that someone created only in their mind.

Working for a car company and the total matches the horsepower of their brand new car?

The total is the code to unlock a safe?

There are countless amounts of ideas to choose from.

Colin McLeod has a brilliant use of the Add-A-No principle using memories on his Penguin Live Lecture that is pure genius.

# Credits

Anthony Black – For his “Death Mask” effect which was the inspiration for the creation of this one.

Ursula Southill – For her amazing yet tragic life.

Hippolyte Adolphe Taine – For his discovery of automatic writing

# **The Ripper**

Jack the Ripper had a favourite victim. Can the spectator correctly intuit the unlucky girl?



# Effect

Whilst entertaining guests at a dinner party, you bring up the subject of one of England's most well-known murderers, Jack the Ripper.

*"I'm sure everyone here is familiar with Jack the Ripper and the grotesque crimes that he committed. Countless books and films have been made regarding this elusive person, all debating his identity. Whilst his name will never be known, there are a few scraps of truth that historians have been able to decipher throughout the years. We know it was indeed a male, a right handed male who was very skilled with the knife. He was calculating, very bold, and all together insane. From the letters he sent to the police, we have been able to look into the mind of this man and attempt to see how he sees, think how he thinks all in hope of solving one of the greatest mysteries of our time."*

You remove from your coat and display 5 old photos to your guests. Each one displays a different victim of Jack the Ripper. You place them down one at a time onto the table.

*"Mary Ann Nichols, throat cut, abdomen torn open. Annie Chapman, throat cut, abdomen torn apart, uterus removed. Elizabeth Stride, possibly interrupted, Jack only managed to stab her in the neck, leaving her to bleed to death in a mixture of fear and agony. Catherine Eddowes, throat cut, chest and abdomen torn apart, kidney and uterus removed. Mary Jane Kelly, throat severed down to the spine, chest ripped apart, abdomen emptied of organs, face mutilated, heart removed. A truly horrific man he was."*

You allow your spectators to look over the photos that are spread out in front of them and allow the horrific nature of the images to sink in.

*“There other victims that Jack may have killed too, however these five are the ones that all historians agree upon. However, what is not so well known, is that Jack had a favourite girl. Someone he felt more inclined to “cleanse” than all of the others.”*

You remove an envelope and hold it in your hand.

*“The contents of this envelope reveal the one who Jack felt most proud of killing. Never revealed to the public it was deemed too graphic for the masses of the time. It spoke of the one girl who he longed for more than the others. Lily, will you please take this envelope from me. Hold onto it and do not open it yet. Please close your eyes for me too. I would like to you imagine some form of energy passing from the envelope, through your fingers and into in to your hand. It starts to move up your arm, across your shoulders and down your spine where it circles and circles around your entire body. Please open your eyes for me.”*

Lily opens her eyes and looks at you with anticipation.

*“Lily, concentrate on the photos in front of you, in a moment you will use your intuition to select one of these photos, if you already have one in mind now then please destroy it, I want you to use just your intuition. Imagine numbering them from one to five, left to right. Please push forward either the odd cards or the even cards.”*

Lily pushes forward the odd cards. You sweep these away and continue.

*“Out of the two remaining victims, one will start to stand out to you. She will feel different somehow, almost like she doesn’t really belong with the other victim. Which one?”*

Lily says Annie Chapman.

*“Annie is the one who feels different and doesn’t belong there? Ok fine.”*

You sweep Annie Chapman’s photo away.

*“Out of the five victims of Jack the Ripper, you decided to get rid of Mary Ann, Elizabeth & Mary Jane, you then decided that Annie felt wrong and different leaving Catherine Eddowes. Interesting. You still have the envelope, if you could carefully open it up there is a smaller envelope and a letter, please take out the letter that is inside, you may find it of some interest to you.”*

Lily opens up the envelope, removes the letter and reads it out loud. The letter is written in red ink on stained paper. The letter reads:

**Dear Boss,**

**I got her, I finally got her! You pigs wont catch me. I got her!**

**That whore who I stabbed in the neck was gonna get it bad until I saw her! Been waitin months for that whore.**

**Cut her up good I did. Took her kidnee and ate it.**

**Kathrin Eddows. Wot a tasty girl she was!  
Cut her up good. Gonna eat some more. Catch me if  
you can.  
Jack the Ripper.**

*“Thank you Lily you did fantastic however, there was one more thing that the police never revealed to the public. Jack used to target his victims. And they would also know that they were targeted. The police knew who the victims were going to be before they were killed yet could do nothing to stop him. He was too good. Too crafty and too well educated to be caught, until he marked his 6<sup>th</sup> victim. He was captured, imprisoned without trial and put to death soon after. The police did not reveal this fact because they did not know they had done so at the time. It was only 12 years after when they realised their mistake, and that the drunken homeless man who was put to death for stealing some bread was in fact Jack. To save embarrassment, they locked it away and never spoke of it again. Lost throughout time. There was a smaller envelope inside the one I gave you Lily, there was a reason I chose you to do this, the reason why I believe you were so accurate. Open the envelope and please read out what it says.”*

Lily opens the smaller envelope and reads out the police report she finds inside which read:

**Police Log 4123. December 12<sup>th</sup> 1888  
Jack (The Ripper) – Total Murders 5.  
Mary Ann Nichols, Annie Chapman, Elizabeth Stride,  
Catherine Eddowes, Mary Jane Kelly.**

**Next Suspected Victim – Lily Clarke.**



# **Method**

This effect has a very powerful effect on the spectator and I love it so much because it uses just two very simple methods.

Before I move onto methods I would like to mention the props I use. I customised my “From Hell” photos and made up my own Jack The Ripper letter and police report from looking online at what they should have looked like. I use stained paper bought from a local museum and the police report I write out myself for each performance.

## **The Police Report**

You will need to gain knowledge of one of your guest’s names before you perform this and add it to the bottom of your police report. This can be done before you entertain your guests or at any time when you need to “excuse yourself”. Once this has been added to the report and sealed in the smaller envelope you are ready to perform.

I usually gain knowledge of someone’s full name during the conversations I have with my guests. Later on I add the name and go into the routine sometime after.

There have been times when I have done this impromptu. I used small photos that could fit into my wallet, waited until one of my spectators matches the name on the police report and then took it from there.

## **Forcing The Photo**

Catherine Eddowes is forced using equivoque which you obviously realised when reading the description.

The equivoque I use is extremely quick and does not feel like you are forcing anything.

If you lay out Jacks victims from left to right in the order that they were killed, Catherine will be in position number four.

You do not need to ask the spectator to mix up the photos as it is unnecessary and just adds extra things for the spectator to do.

We want the selection to be as quick as possible.

There are now only two steps you need to do in order to force Catherine onto your spectator.

Start by asking them to push forward either the odd cards or the even cards. This does not matter since we know we are forcing the even cards.

If they push forward the odds, just say “Perfect!” and push them away.

If they push forwards the evens however, again say “Perfect and push the odd cards away.”

This leaves you with just two cards. The next line is something I use all the time and it sounds so natural:

“One of the victims will start to stand out to you. They will feel different somehow, almost like they don’t really belong with the other victim. Which one?”

This beautifully ambiguous statement can lead us to our desired outcome every single time.

For example:

**Spectator says Annie Chapman** – “Annie feels different and doesn’t belong there? Ok fine” And you sweep her away.

**Spectator says Catherine Eddowes** – “Catherine feels special and stands out to you? Ok fine.” And you sweep away Annie.

No matter what they say we always end with Catherine left on the table.

The only thing to do now is allow the spectator to read out Jack’s letter and then to reveal the police report.

# Credits

Jack – You sick b@\$!@£d!

Max Maven – For his work on equivoque

# **Here Be Dragons**

A map with a strange outcome, a spectator with a secret that  
they never knew they had.



# Effect

Seated at an old wooden table cluttered with paraphernalia of all ages, you invite your spectator to sit opposite you.

Laid out on the table between the two of you is an old and ragged map. You seem to gently and subtly caress the paper as you address the spectator.

*Do you believe in monsters?"*

Your spectator looks at you strangely, eventually they respond that they do not.

*"That is a shame, for monsters certainly believe in you. During my many travels around the world I have seen many strange things. Some I could explain with simple logic, others not so easily. Take this for example."*

You remove from your pocket a small golden cylinder with glass sides. Inside there appears to be a red liquid.

*"This, my friend, is dragon's blood, taken from the sword that slayed the terrifying beast. I cannot say how I came into possession of this item, save to say that its previous owner came to an unfortunate and untimely end. It is said that dragons blood used to live on in the line of humans, the warriors and soldiers of ancient times would burn their victims blood into their own skin and if dragon blood ever entered, that person would become stronger than any man alive, richer than any king and more beautiful than any queen."*

You hold the cylinder tight in your fist and close your eyes. You mummer under your breath an incantation than can barely be heard. Slowly, you open your eyes and peer into the palm of your hand.

*“The same. I didn’t expect any different. The line of dragon’s blood was broken many years ago and I don’t think it will ever be rekindled again. Here, you hold onto it for me. Hold it tight and don’t drop it! Let’s attempt something different now, something interesting with the map in front of us. You have been sat here long enough to have absorbed its influence over you for you see this is no normal map. It once belonged to a warrior who made it is quest to seek out the most fearsome of dragons and to slay them where they nest. He died somewhere located on the map. Felled by an arrow shot by his own men. They mistook him for a member of a rival group and fired upon him until he could breathe no more. As I run my hand down this map, I would like you to call out stop at any point you feel is “right”.”*

You move you hand down the side of the map and stop when the spectator requests.

*“Here? Ok now I will start to move my hand across the map, again, please call out stop at any point you feel is “right”.”*

You move your hand across the map this time and stop when the spectator requests. You place your hand down on this part of the map and draw a circle around it.

*“This is where your intuition stopped you. Let’s have a look and see how you did. Oh... This was unexpected...”*

You stare at the map confused. Your spectator eventually



enquires what is wrong.

*“Well you see there is another grave on this map, a grave of someone that nobody ever picks up on. You stopped me on Draugur Woods. I don’t want to do this, it’s freaking me out a little bit, but could you turn over the map and read what is written on the back?”*

The spectator turns the map over to reveal writing on the back. The writing states:

**I, Sir Morgawr, slayed the almighty dragon, murderous, retched and foul beast. With mighty effort I took up my sword and cut off the head of this wretched creature. His wings were severed and buried 2 miles apart. His head, heart and soul were buried in Draugur Woods. Do not enter these woods for 500 years. His stench still lives on in the trees and grass. Beware of Draugur Woods.**

You look at your spectator with astonishment.

*“This can only mean one thing. The line, it was never broken. It was just lost! Open your hand!”*

The spectator opens their hand to find that their red blood has now turned blue.

*“I can’t believe it. You have dragon’s blood!”*

# Method

The method in this effect is extremely easy. First I will outline the other aspects of the effect before we move onto the method.

## Props

The hardest part is to find the right type of props. I made up the map myself. I bought some old paper from a local museum, bought some very old looking inks and set to work with a very fine paintbrush. After many failed attempts I finally had something that I liked.

However, those who want can buy old maps from various shops that you can alter to your own specifications. I didn't want to do this since I wanted a map I could include multiple revelations in that I custom designed myself.

The cylinder I found at a flea market and can be anything that holds a visible liquid inside. It must be small enough to fit into the palm of someone's hand. It should have a lid so you can place the liquid inside and then sealed securely.

The liquid inside is a "Colour Change Liquid Thermometer" these can be built yourself as I did however I do NOT recommend you mess around with chemicals at all. I strongly recommend that you buy the smallest store bought colour changing thermometer and scrape off the writing that is on the outside. I have done this in the past when I first started performing this effect and it is just as effective.

For the sake of completeness I will explain how I made my thermometer. However I DO NOT advise you to make this up and I accept NO responsibility if you decide to follow the explanation and injure yourself or someone else in the process.

The following explanation was taken from [www.chemistry.about.com](http://www.chemistry.about.com):

**“This colour change chemistry project will give you a liquid that fluctuates between pink and blue as the temperature changes.**

### **What You Need**

- **beaker or attractive clear container**
- **3 g cobalt(II) chloride hexahydrate (also known as cobaltous chloride hydrate)**
- **500 ml alcohol**

### **Prepare the Solution**

- 1. Mix 3 grams of cobalt(II) chloride hexahydrate in alcohol.**
- 2. The pink solution will turn blue as it is heated and will return to the pink colour as the solution cools.**
- 3. Alternatively, heat the solution until it is just slightly warmer than room temperature. Add water drop wise until the blue solution turns pink. This solution will be extremely sensitive to colour changes near room temperature.**

### **How It Works**

**Aqueous solutions of hydrated cobalt chloride are pink, but formation of  $[\text{CoCl}_4]^{2-}$  produces a blue colour. Addition of hydrochloric acid to an aqueous cobalt(II) chloride solution will change the solution from pink to blue as will temperature change of the alcohol solution. This presumably occurs because the amount of water attached to the cobalt ion changes as you vary the temperature of the alcohol solution.”**

It is important to keep your hand cool before you hold the cylinder in your hand otherwise the liquid will change colour when you don't want it to. I normally do this by having a cold glass of water on the table that I occasionally drink from and hold.

### **The Location Force**

Now all we need to do is to force the correct location.

This is accomplished by the very old timing force. This has been done with cards for years and Kenton Knepper has a fantastic version using a fold out map that I encourage you to seek out on his Penguin Live Lecture.

As you run down the map from top to bottom, you will be stopping roughly three quarters of the way down. This is the most common point for people to stop and since you don't have that much of the map to work with, timing your arm to stop when they call out the word “stop” is extremely easy.

Even if you miss by a little bit it does not matter as you will soon see.

When it comes to move your hand along the width of the map, you will start asking your spectator to call out stop as you start moving your hand along the map.

This ensures that by the time you have finished asking the questions, you will be half way across the map. Again they will most often stop you about three quarters along the width of the map. Again if they miss by a little bit it does not matter.

The wording will have forced the spectator to stop you either exactly over your force location or very nearby. On your map, you should have a large, but not obvious, gap of notable locations that surround your force location.

This ensures that if they have stopped nearby, you can ask the spectator what the closest point of interest is on the map to where they stopped.

Often you can just lower your hand and move it slightly to where you want it to be. The large action covers up the small action as they say.

And that's the entire method. Forcing a location on a map, reveal it is the location of the dragon and not the warrior and then end with the kicker that your spectator has dragon blood inside them. Simple but plays very well with spectators.

# Credits

Sean Connery – For voicing the dragon in Dragonheart

Smaug – For being a badass

Skyrim – For sparking my interest in dragons again

# **G-Wave**

A classic effect now done with no gimmicked cards.





# Effect

Removing four blue backed cards from his wallet, the performer addresses his spectator.

*“Here are four playing cards, I do understand that playing cards are intrinsically boring and have no actual relevance to real life, so at this moment, please forget the cards for me. We will soon be going on an imaginary journey created only in your mind. Hopefully this journey will be relevant to the four cards on the table somehow. Let’s imagine that there are four girls getting ready for a night out. These four girls are split into two identical twins who are brunettes and two identical twins who are redheads. Naturally, women take centuries to decide what handbag to take on a night out let alone their clothes so let’s really use our imagination now and say that two of the girls manage to get ready in just fourteen hours. Are these the brunette twins or the redhead twins?”*

The spectator replies that the brunettes get ready first.

*“Great! Imagine the brunettes abandoning the redheads, leaving the house and going off into the night, partying away until they can’t remember if they are wearing red shoes with sparkly straps or sparkly shoes with red straps. Meanwhile, back at the house, the redheads are still getting ready, eventually they make the final push and off into the night they go! Unable to find the brunettes they head for a local nightclub for some attractive guy to chat up. However, on the way, one of the redheads spots a small, fluffy kitten, she follows it and naturally gets lost due to her shocking*

*navigation skills. Upon arrival, the police ask the remaining redhead what her lost sister looks like. She replies that she is an identical twin and the only difference is that one wears a heart shaped ring and the other wears a diamond shaped ring. Which girl got lost? The girl with the diamond shaped ring or the one with the heart shaped ring?"*

The spectator replies that the girl with the diamond shaped ring got lost.

*"So after the abandonment of the brunettes, the other redhead getting lost, the only girl left on this night out, now talking to the police, is the redhead with a heart shaped ring? And this journey we went on was decided upon by you at this very moment correct? I haven't asked you beforehand to just say everything you just did right? Because people aren't going to believe you when I show you the four cards. If we imagine this redhead girl wearing a heart shaped ring is one of the 52 playing cards, I think there is only one card that this could be correct?"*

The spectator confirms that the only playing card that it could be is the Queen of Hearts.

*"Please spread the cards for me and see which card I turned upside down to symbolise the only girl left on the night out."*

The spectator spreads the cards and is astonished to see that the Queen of Hearts is in fact the only face up card in the pile.

*"It is also interesting that you selected that particular girl since the card you are holding is the only one with a red back too! Have a look!"*

The spectator turns the Queen of Hearts over to see that it does indeed have a red back.

*“But since imagination has now become reality, the other redhead is lost and the brunettes cannot be found either. Turn over the three remaining cards to see what has happened to the other Queens.”*

The spectator turns the three remaining cards over to find that they are all completely blank.

*“Congratulations, your imagination is extremely powerful!”*  
You proceed to get free drinks all night.

# Method

From reading the description you have already figured out that the method used here is the magician's choice, or equivoque.

You have also already worked out that this effect has to be presented very tongue-in-cheek. You do not mean to offend your spectators, but merely toy with them. Being a little bit cheeky is one thing but being completely rude is not acceptable

I also believe that the above description is also the worst case scenario for how the equivoque can work.

From reading the above, you already know how to handle the spectator selecting the brunettes to get ready first and if they select the girl with the diamond ring to get lost. Let us look at the other two possibilities.

## **Spectator Selects Redheads**

*“Great, so let’s imagine these redheads go off into the night. They party so hard they can’t remember if they are wearing red shoes with sparkly straps or sparkly shoes with red straps. They have abandoned the brunettes ages ago for taking too long getting ready and are currently on their way to a local nightclub to find some attractive looking guy to chat up. However, on the way, one of the redheads spots a small, fluffy kitten, she follows it and naturally gets lost due to her shocking navigation skills. Upon arrival, the police ask the remaining redhead what her lost sister looks like. She*

*replies that she is an identical twin and the only difference is that one wears a heart shaped ring and the other wears a diamond shaped ring. Which girl got lost? The girl with the diamond shaped ring or the one with the heart shaped ring?"*

### **Spectator Says Hearts Gets Lost**

*"So after the abandonment of the brunettes, the other redhead talking to the police, the only girl left on this night out, partying out lost somewhere, is the redhead with a heart shaped ring? And this journey we went on was decided upon by you at this very moment correct? I haven't asked you beforehand to just say everything you just did right? Because people aren't going to believe you when I show you the four cards. If we imagine this redhead girl wearing a heart shaped ring is one of the 52 playing cards, I think there is only one card that this could be correct?"*

~

And that's pretty much it! The spectator can handle the cards the entire time, there are no gimmicks whatsoever and the story is, hopefully, funny and relevant to the spectator.

I hope that you have also spotted the lovely verbal subtlety of using the word "abandonment" in both story and ending. This verbal call back is important at the final reveal so that the spectator is less likely to back track the method and makes the final reveal more acceptable to the spectator. That being said, I have never been called out using equivoque in this or any routine.

# Credits

Max Maven – For his original effect Bwave

## **My First Date**

This is a true story regarding my first date I had with the mother of my child. In essence I caused a “Disney” moment to occur for her.





# Story

The car pulled up to the stony exterior of the castle walls. It was a warm summers evening and the stars were beginning to reveal themselves in the night sky. Gently leading her out of the car and towards the embankment, Art Vanderlay looked upon his girlfriend with so much love and care that not even the end of time itself could break this spell that held him. He stood her on the highest point, removed her blindfold and finally allowed her to see where he had brought her.

*“Oh my...”* was all Louise managed to say.

The view in front of her was of an ancient castle. It stood next to a waterfall that formed a long, winding river running down into the valley. Woodlands of oak trees and fields of multi-coloured flowers filled her vision as far as the eye could see. The sun was setting with a red glow in the horizon. Several birds flew past that sang songs to fit the mood perfectly

*“This is how I feel when I look at you.”* Art said.

They lay down on the grass, holding each other so tight it was almost like nothing else existed save the landscape and themselves.

*“This is like something out of a Disney movie!”* Louise suddenly burst out.

*“You mean the kind with a beautiful princess and a handsome prince, filled with magic and everlasting love?”*

*“Exactly!”*

*“So how about I provide the magic then? Let’s take a star, that one up there. That’s your star. And to prove my love for you, fair Princess Louise, I swear to move the stars for you.”*

As Louise let out a giggle, Art began to gesture at the stars, his motions almost seemed like he was pulling some form of energy from the stars towards the other side of the sky.

Just then, a star began to move. It started moving across the sky!

*“What the...”* was all that was able to come out from Louise’s mouth which was now hung open.

Art continued to pull the stars energy until it passed overhead.

He then turned and began pushing it towards the other end of the sky. Further and further the start went until they could see it no more.

Art turned to Louise and looked into her eyes.

*“My fair princess, I have moved the stars just for you. May I now have a true loves kiss?”*

Louise began to cry. She then embraced Art so hard they fell to the ground. She looked into his eyes and said to him:

*“You are indeed my prince!”*

# Method

I would just like to start off by stating that I already realise the above story is the worst piece of sloppy “cheese” that has ever come out of someone’s mouth! That being said, what I gave to Louise was the most magical experience of her life and for someone who was, and still is I might add, obsessed with Disney films, this was the perfect effect to perform in order to give her a real magical and moving experience.

I highly advise anyone wishing to perform this effect to strongly think about the effect you want to have on the spectator. In the above, I knew Louise was a massive Disney fan and dreamt about meeting that Prince Charming who sweeps her off her feet. That is exactly what I gave to her on our first date, save the white horse and Herculean type muscles.

That being said, I am not claiming this is a way to meet women at all. In fact, Louise and I are no longer together yet we remain very good friends. This is NOT a pick up effect!

Aside from an extremely good presentation and acting ability, you need to have a justifiable reason for doing this effect. Without a reason then this becomes a “Look what I can do” type effect which spectators always like to challenge. Make the effect about them and they will never complain or object to anything.

You then need to find a location. As in any effect where you will be using a naturally occurring phenomenon, the location is a huge factor in adding another layer of believability. If this

was performed in a back garden for example, it would not even come close to the impact it has when done at a “magical” looking location. The location adds to the spectators wonder and will heighten suggestibility making it easier for you to perform your miracles.

The actual method for causing a star to move across the sky, or for you to “drag” stars across the sky, is devilishly simple. I use satellites, mainly the International Space Station but also other satellites if they are visible enough.

On my computer at home and on my mobile phone, I have an application that tracks every satellite that is visible with the naked eye from Earth.

The key to this effect is to time your presentations when one of the satellites is passing overhead in your area you wish to perform.

My mobile phone app also vibrates at a chosen time before it becomes viable at my location so performances can be timed exactly.

When I first pointed to the star, I was merely pointing to the area of sky where the satellite would be coming from. Louise had no idea which star I was claiming was hers and was too caught up in the moment to question it.

As soon as I saw the satellite, I began pointing the actual one out and timing my “pulling energy” motions in line with the movement of the satellite.

When you know what to look for you can spot the satellite

quite easily but an untrained eye cannot. This lead Louise to believe that she could not see any stars moving at all, not even the one I was pointing out to her, then as the satellite became a little bit closer, Louise began to see it moving giving the impression of seeing a stationary star becoming a moving star. Satellites move faster than you think too and when I have performed this for groups of people, I have overhead many times someone stating:

*“Well it can’t be a satellite because they don’t move as fast as that did!”*

They also look brighter than you would expect, and on very rare occasions, you may find that up to three satellites are passing over your location within a few moments of each other.

Under certain circumstances I have also used this method for summoning a U.F.O whilst out spotting them with some local enthusiasts.

Again I must stress that this is an effect designed to create wonder in the eyes and hearts of the SPECTATOR. Even though I was the one making the magic happen in the story, the effect it had on Louise was not “Wow, this guy can do really cool magic” but instead it was, “Wow, I am in a Disney movie with my Prince Charming!”.

# Credits

Michael Sibbernsen – For his exploding stars

Caleb Strange – For his vanishing stars

Dale Hildebrandt – For his moving stars

Pete Turner – For his shooting stars

# **The Buckinghamshire Triangle**

Your spectators experience a rift in the fabrics of reality.





# Effect

During a guided walk you explain to your guests that the next location you will be heading to, has a reputation of breaking apart the laws of reality.

After a long and eventful walk through the local area, you finally come to your destination.

Your guests find themselves at a stretch of road with a slight incline. There are fields at either side of the road and a small number of trees are dotted around the landscape.

There appears to be no significance to this area at all. In fact, it looks mundane and unappealing.

*“Do not mistake the surroundings for normality, for beyond that tree starts what is known by the locals as the Buckinghamshire Triangle. Obviously stolen from Bermuda! It is said that past that tree, the laws of reality cease to exist. Every single reality and dimension converge into one and become a vortex of unexplained happenings. Allow me to demonstrate.”*

You remove a pocket compass from your jacket and show it to your guests.

*“See how the compass points north? Look what happens when we cross into the Triangle.”*

The guests follow you into the Triangle and as soon as you enter, the compass needle starts spinning wildly out of

control.

*“There is no north where we are. There is no south, no east or west. They have all combined together at this very spot. We are now at all ends of the world in one single location! The laws of gravity don’t apply here either.”*

You remove a coin from your pocket and start to flip it into the air. Suddenly, the coin becomes suspended in the air and then slowly falls back down to your hand.

*“It’s almost like we don’t exist anymore, like we are in limbo. I wonder if people even know we are here.”*

A couple walks past, you try to engage them in conversation but they do not see you, nor hear you, or anyone else in the group!

*“Nothing makes sense where we are. Left is right, hot is cold, night is day, up is down. Pass me your flask.”*

One of the guests hands you their flask, you place it on the ground muttering, *“Up is down, down is up.”* over and over again. Suddenly, the flask begins to roll up the incline! There is no wind or external forces pushing it.

*“Objects move up hills! Try it for yourself!”*

Your guests place various objects on the ground at watch them perplexed as they travel up the hill.

*“Reality is starting to break apart, let’s try one more thing before we move on. Karen, can you take one of these cards for me and draw a simple picture on the back. Don’t let me or*

*anyone see it yet.”*

One of the guests, Karen, does as instructed.

*“Thank you. Actually, let’s show this to Paul just in case it slips your mind. And Andy, you should see it too. Please remember the drawing that Karen made. Now since that this location has every single reality happening all at the same time, I wonder if it is possible that you each saw a glimpse of a different reality just now. Each of you take one of these cards and draw the picture that Karen drew, Karen you draw the same thing as last time.”*

When your guests have finished drawing you ask them to turn them all around.

*“That’s very strange! A boat, a flower and a cat! 3 different drawings yet you all saw the same one! I think we should move on before reality starts affecting our normal everyday lives.”*

You lead your guests away from the location as they discuss how impossible everything they just witness was and shake their heads in disbelief.

# Method

If you are still reading this eBook then you have got used to my methods by now: elaborate and simple. This effect is no different.

The way I perform this I use a naturally occurring phenomenon for one part of the routine however I will also give a method for those who wish to do this on any incline.

Let's start off with the location.

## Gravity Hills

Gravity Hills are optical illusions that occur all over the world. There are multiple Gravity Hills in almost every country on Earth. These are hills that have certain topographical properties that create an optical illusion. This illusion is of an incline of a road or stretch of land. In reality, the road or stretch of land is going **downhill**, yet the illusion of it going uphill is so convincing, you can record the event and still be fooled by it.

There are many clips on the internet of people in cars going “uphill” by taking the hand break lever off and setting the car into neutral.

Any object placed at the “bottom” of the hill, (in reality it is the top) will appear to move “upwards” (in reality the bottom).

If you do not want to resort to using a Gravity Hill, I used to use a hollowed out foam rock with a small remote control car

inside. In my pocket was the controls for the car and at the desired moment, I would make the car move which caused the rock to roll up any hill I wanted.

I no longer use that method since I like to be as “prop free” as possible.

### **The Compass**

The compass is made to spin by using a P.K ring or any small magnet that can be easily concealed.

I prefer to use a P.K ring as I can then walk out of the Triangle to show it is working normally, and then walk back into the Triangle to show it starts going crazy again.

You could also stop people’s watches however I would not do this if you have already performed The Tides Of Time.

### **The Coin**

This is accomplished by having the coin attached to some invisible thread with glue or very strong wax.

The thread is also attached to your wrist that you are flipping the coin with. When you want to suspend the coin, throw it into the air and then hold your hand that is attached to the coin above it.

Hold your other hand underneath and then slowly lower the hand attached to the coin whilst raising the hand below giving the impression of gravity slowing down.

The whole action should be done fairly quickly but smoothly so that the spectators are taken by surprise when it happens.

### **The Couple**

The couple are obviously stooges that are told to walk past at a certain point and to simply ignore everyone in the group.

### **3 Different Drawings**

This is my favourite part of the routine. I always hear the spectators talking about this bit the most. They just cannot figure out how they all saw different drawings when I showed them all the same drawing.

Well I didn't. And I'm pretty sure you knew that too. I use my business cards but you can use index cards or blank cards, its totally up to you.

The top card of the stack is blank. The second card has a BOAT drawn on its face and the third card has a CAT drawn on its face.

When the first card is handed to the spectator for them to draw something onto it, I get a break below the top two cards. When they are finished drawing, the card is briefly put back onto the stack of cards before being shown to one of the other spectators, "just in case it slips their mind".

When you pick up the card again to do this, you will be picking up 3 cards instead. Flash the bottom of the three cards to one of the other spectators and then appear to place them onto the stack again.

This time you hold a break below them and allow the bottom card to fall onto the stack. You then show the bottom card, (now the second card) to the other spectator for them to remember.

Finally you place the two cards back onto the stack as one and place it into your pocket.

You can now have the spectators duplicate them on larger pads or even verbally state out loud their drawing. Either way, play up the fact that they we all shown the same card yet all saw different things.

You could if you wanted, have the two other spectators reveal their drawings to be different to each other, the spectator who drew the original drawing confirms both are not what she drew so you read her mind and reveal it however this would require extra handling to peek the top card and also this is not a mind reading effect.

# Credits

Father Ted – For introducing me to Gravity Hills

Patrick Redford – For his work on amnesia which influenced  
this effect



# **Sho-Bam-Ro**

A Tossed / Spread Out Fishing Deck



# Effect

Stood centre stage you hold a cased deck of playing cards.

*“Ladies and Gentlemen, allow me to demonstrate the ability of mind reading. Some of you out there doubt that this is possible. I aim to prove to you all that this can be done! I am holding a deck of 52 playing cards. I will throw this out into the audience and I would like eight different people to look at a card. If you happen to catch the deck, please remove the cards, spread them open at any point and then look at any card you like. Remember that card and then place the cards back into the case and throw it to someone else. The only thing I ask is that you do it as quickly as possible to keep things flowing, and that you don’t think of a picture card or an Ace since they are too obvious. Oh, and try not to hit anyone too!”*

The deck is thrown into the audience and eight separate people spread open the deck anywhere they like and look at a card. The deck is then re-cased for the final time which is thrown onstage to you which you do not catch. The eight people are now standing up.

*“Well I prefer not to touch the cards anyway! I would like you to all close your eyes and concentrate on the colour of your cards for me. Try to imagine a connection between your minds and mine. Ok, now try to focus on the value of your cards. Really try to think clearly on the value. Good, now from you I am getting the 3 of Hearts, from you I see the 8 of Spades, you I am getting the 7 of Hearts and from you I think I see the 3 of Diamonds. Yours has to be the 4 of Spades*

*and yours must be the 9 of Clubs. And finally you have the 2 of Diamonds. You can all open your eyes for me. Thank you. If I received your card correctly, please sit down for me now."*

All of the spectators sit down save one.

*"Really? I was sure I got yours! The 3 of Diamonds right? No? Look at me, imagine I am at the end of a really long corridor and you are at the other end. Saying nothing out loud, so in your mind only, I want you to scream this card at me down the corridor like your life depends on it. Go. The 7 of Diamonds? No? 8 of Diamonds? 9 of Diamonds? Oh screw it what was your card?"*

The spectator replies that it is the 5 of Clubs.

*"The 5 of Clubs? Oh I was miles off! I would have never have got that! Oh well, I'm sorry, this isn't exactly a science I'm afraid and it doesn't work with everyone but thank you anyway. I'm sorry ladies and gentlemen, let me try something else for you."*

You turn around and walk away displaying a jumbo 5 of Clubs attached to your back.

# Method

The above is my way of performing the Tossed Out Deck routine. The method however, this can be applied to various other effects as I will come to explain.

For now I will explain the deck, how to construct one and how it works with the Tossed Out Deck routine.

## The Sho-Bam-Ro Deck

### Items needed:

4 decks of identical brand & colour playing cards  
A good CD to listen to whilst you construct the deck!

**Step 1** – In every single deck, remove the following cards and place them to one side: 2 of Diamonds, 3 of Hearts, 4 of Spades, 5 of Clubs, 6 of Diamonds, 7 of Hearts, 8 of Spades & 9 of Clubs. You should have four of each card.

**Step 2** – Remove all of the picture cards and Aces from one of the decks.

**Step 3** – Throw the rest of the decks away leaving you with just the cards from Steps 1 & 2.

**Step 4** - Send me an angry letter for making you buy 4 decks only to waste most of the cards.

**Step 5** – Create a pile of face up cards, starting with the 4 of Spades as the first card dealt:

4 of Spades, 6 of Diamonds, any picture card or Ace, 9 of Clubs, 8 of Spades, any picture card or Ace, 3 of Hearts, 5 of Clubs, any picture card or Ace, 7 of Hearts, 2 of Diamonds & any picture card or Ace. - You should now have a pile of 12 cards.

**Step 6** - Continue doing the same stack 3 more times until you have a complete deck of cards minus the four 10's.

This is the Sho-Bam-Ro Deck.

The deck can now be spread in front of a spectator and with a causal glance it appears to be normal.

Below is a full deck layout. The X's represent a picture card or an Ace. These can be distributed as random as you like to make the deck seem more "real".

4S - 6D - X - 9C - 8S - X - 3H - 5C - X - 7H - 2D - X  
4S - 6D - X - 9C - 8S - X - 3H - 5C - X - 7H - 2D - X  
4S - 6D - X - 9C - 8S - X - 3H - 5C - X - 7H - 2D - X  
4S - 6D - X - 9C - 8S - X - 3H - 5C - X - 7H - 2D - X

This deck can now be used for a variety of different effects as we shall now move onto.

### **The Tossed Out Deck**

As in the above presentation I get my spectators to spread open the deck at any point and look at a card. Most spectators will do a terrible spread and reveal hardly any cards, which is perfect for the method. If someone is good at fanning cards then you have already asked them to be quick to "keep things

flowing” so they won’t pay that much attention anyway.

You should also be direct in your instructions. They are to spread the deck, look down at one card and remember it. They will not be searching the deck to make sure all the cards are different. Plus you will be engaging with each spectator and subtly hurrying them along in the process.

Once each spectator has thought of a card, you simply name each card except the 5 of Clubs and everyone save one person will sit down.

You can have as much fun with this spectator as you like, I like to get it wrong quite a few times since audiences love it when things go wrong and it also makes the kicker at the end even funnier

The reason I ask the spectators to close their eyes serves as a form of dual reality. I deliberately point to each spectator as I name the card I “believe” they are thinking of and since they have their eyes closed, they have no idea who I am actually addressing. The audience assumes the person I am pointing to is the one I am addressing obviously!

However, I do point to the spectators in a haphazard fashion. This is so that when the fake mistake happens, I don’t point to someone in the middle and then the person who actually thought of the 5 of Clubs was on the end. This also means that the audience is unsure at the end who I was pointing to but still believed I was addressing each person and naming their exact card.

The mistake is something I saw Devin Knight do many years

ago at a lecture. Devin predicts the card in his jacket however I like the final gag at the end where the card is on your back. Yeah, it's cheesy and a little tacky but it plays strong so don't knock it.

I have also used this in the past whereby I don't get one of the cards wrong and I also use a line something similar to the following after naming the cards:

*"I am also getting the star signs Scorpio, Taurus and Aries. One of you is moving house soon and one of you has a sister called Katy. I also am getting the image of a holiday in Cyprus and is someone buying a new car too? One of your is called Peter and you are called Graham. If I have correctly guessed at least one of your thoughts, please sit down now for me."*

Obviously since you got "at least" one thought from everyone, their playing card, they will all sit down. The audience however, will assume the rest of the thoughts you mentioned belonged to the audience members. You might even get lucky and get some right too!

### **Fishing Deck**

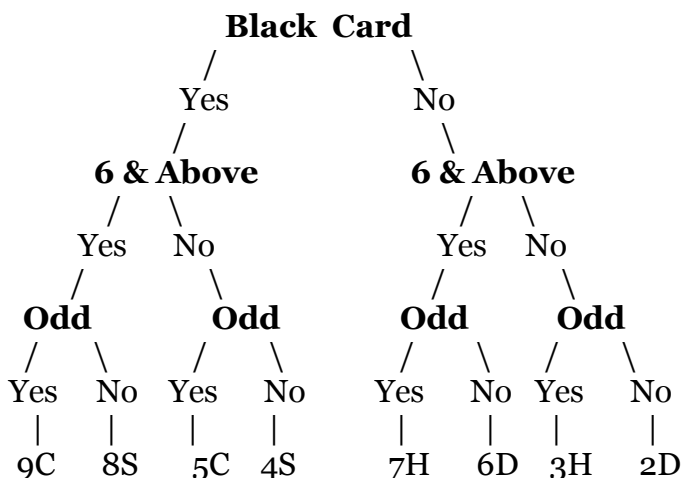
The eight cards have been designed to be a very smooth fishing stack. You can spread the deck in front of 1 to 4 spectators and have them think of a card and then reveal each one.

Personally I would only do a maximum of two people when performing this just in case more than two people thought of the same card. If three people thought of the same card then



the spectators would definitely smell something fishy however two you can get away with as an amazing coincidence.

The fishing sequence that you will use is below:



You can memorise this or print it out onto a crib sheet. If you use a crib sheet then I recommend using it on a marker pen since you always have to look down when using it and it is always on you.

Once the spectator has thought of a card you need to use some fishing questions to gain knowledge of it. Since there are only eight cards, and placed in a very helpful order, we only need to ask 3 questions to know the exact card they are thinking of.

## **The Script:**

**1 - “You’re not thinking of a black card are you?”**

**No** – *“I didn’t think so. The colours are coming through very bright and vivid which tell me it is either a Heart or a Diamond. I’m not too sure which at the moment though. Ok, just focus on the value for me.”*

**Yes** – *“I thought so. The colours are coming through very dark and thick which tell me it is either a Club or a Spade. I’m not too sure which at the moment though. Ok, just focus on the value for me.”*

**2 – “Ok I think I might be wrong here but it feels like it is a high-ish card, say above the number five yes?”**

**No** – *“No? Are you thinking of the actual number itself as an image or thinking the word over and over again? Ah, that’s the problem, could you think of the number as an image for me.” – Or the appropriate response.*

**Yes** – *“Ah good! We seem to be working well together. Just keep concentrating on the vale for me please.”*

**3 – “Wait a minute, you wouldn’t happen to be thinking of an odd card would you?”**

**No** – *“No I didn’t think so either, because you’re thinking of the XXXXX aren’t you!”*

**Yes** – *“Yes I thought so, because you are thinking of the XXXXX aren’t you!”*

After asking those three fishing questions, you will instantly know the identity of their exact card.

The key is to make the questions seem like a statement and a question at the same time. They are structured very ambiguously so that either response from the spectator means that you were correct in what you said. The only exception is the second question but you have an out for that as you have already read.

The main problem with reading scripts such as the above is that you don't get the sense of the tone and vocal subtleties that really sell the statements when spoken.

Practice as much as you can with this and just guessing cards to ensure your fishing becomes smooth and deceptive.

### **Silent Running**

The 8 card stack is perfect for the effect Silent Running by Ben Harris.

Using the method outlined in the original eBook to force the spectator to think of one of the 8 cards, you then use the same script as above to read the spectators mind.

This overcomes the “counting the pips” method which I never liked.

It also provides some extra help in the fact that the 3 of Hearts, 7 of Hearts & 6 of Diamonds are all possible to use with psychological forces.

I cannot disclose the details of Silent Running in this book since it is not mine to explain, however I urge anyone who does not own a copy already to pick it up along with its two sequels which contain some very valuable tools for making the process even more deceptive.

There is also a contribution by myself in one of the sequels under a pseudonym. It's pretty good I might add!

### **Silent Killer**

Using the Silent Running method, you could have the “only” playing card that is in your wallet to be the same as the one the spectator “freely” thought of.

If you do not own Silent Running you could always use the deck and perform it that way but it would lose some of the impact somewhat by using a deck I believe.

### **The Classic Force**

The 8 card stack in the middle of the deck is a good way to start practicing the Classic Force. This is the most deceptive force every devised and everyone should master this.

If you try to force a certain card and miss then it doesn't matter since you have 8 cards to work with and the chances are they will take one of them so you can still reveal their card.

## **The 8 Card Principle**

This is something I stumbled upon many years ago and have used it to fool magicians and laymen all over the world. It is certainly not new by any means but has been overlooked by so many people. The principle is based around the Gilbreath Principle but slightly different.

Let's imagine there is an expert card magician who can do an overhand shuffle and each time he shuffles a deck, he shuffles off exactly 5 cards each and every time until the deck is fully shuffled.

However, if the expert card magician shuffled the deck one more time, again shuffling exactly 5 cards off at a time, the deck would return to its original state before the expert card magician touched it.

This is highly improbable so let's have a look at what we can do with this information.

I experimented with a deck of cards using the Ace to King of Spades on top of the deck. I then gave the deck two thorough overhand shuffles and dealt off the top ten cards. Every single time the Ace to 8, sometimes 9 of Spades were in the top ten.

My original effect was having a card removed and thought of, it was then placed on top and shuffled into the deck by the spectator. I then fanned the deck out in front of me and looked at the top ten cards and fished for the correct one.

It then occurred to me that I could use the 8 card stack that I used in the Sho-Bam-Ro deck. The top 8 cards of the deck

would be the 8 card stack and the next 8 would be random picture cards. I would ask the spectator to shuffle the deck a few times and then deal off ten cards. They were instructed to think of any of those cards except a picture card.

I then used the script to reveal the correct card.

## **Credits:**

Norman L. Gilbreath – For his amazing discovery

Arthur F. MacTier – For experimenting with the same  
principle.

# **Bonus**

## **Soo-Nar-Me**

Whilst we are on the subject of thought of cards, I might as well share with you my take on performing Tsunami by Bob Farmer. His effect was used without his permission in an effect called K.E.N.T and so he retaliated by releasing an even better version for free.

This is my attempt to tackle the effect.

If you own Tsunami, Sue? Not Me! or K.E.N.T, then will know the principle involved on how to force the required cards onto the spectator. I cannot explain it in this eBook as it is not mine to share.

The anagram I use is quite large so you do need to be very proficient with fishing, however I have tried my hardest to make the anagram seem like you are not just calling out letter all the time.

The anagram is on the next page and the writing has had to be made very small due to the anagrams size. You can copy the text and print it off which will help when reading.

This effect I only ever use over the phone due to the fact that I would not want to carry around an A4 sized crib sheet with me during my performances!



```

A - E - KING OF CLUBS
|
|   Not a number card? - QUEEN OF CLUBS
|                       |
|                       TEN OF CLUBS
|
E - C - KING OF DIAMONDS
|
|   Not a red card? - JACK OF CLUBS
|                   |
|                   JACK OF DIAMONDS
|
N - D - Not a red card? - ACE OF CLUBS
|   |
|   |   Not a Jack? - ACE OF HEARTS
|   |   |
|   |   JACK OF HEARTS
|   |
|   Not a Jack? - ACE OF SPADES
|               |
|               JACK OF SPADES
|
D - U - Not a picture card? - TEN OF HEARTS
|   |
|   |   KING OF HEARTS
|   |
|   QUEEN OF HEARTS
|
I - Not a Number? - QUEEN OF SPADES
|   |
|   TEN OF SPADES
|
Not a red card? - KING OF SPADES
|
|   Not a number card? - QUEEN OF DIAMONDS
|   \
|   ACE OF DIAMONDS
|
|   TEN OF DIAMONDS

```

# Credits

Bob Farmer – For his probability discovery

Stanley Collins – For creating the first Branching Anagram

# **Lie To Me**

A coin in hand routine where you never fail.



# Effect

*“Casino’s these days spend millions upon millions of dollars on the latest surveillance systems, security protocols and lie detection training. In fact, a few years ago I was contacted by a very well-known casino which I am unable to name, to train their staff in the art of lie detection. Allow me to demonstrate to you how you can tell is someone is lying.”*

You produce two poker chips from your pocket. One is Green and the other is Red.

*“The colour Green is often associated with things that are positive, full of life and the truth whilst the colour Red is often associated with things that are negative such as pain, danger and lies. I would like you to take both of these chips and the place one into my hand whilst my back is turned. The one you keep for yourself will determine whether you lie or tell the truth. Please place one of the chips into my hand and then hold both of your fists out in front of you so that I do not know which chip you have or which hand it is in.”*

Your spectator does as instructed and you turn around to face them.

*“Thank you. If you now hold the Red chip I want you to lie to every question I ask you, if you hold the Green chip however, I want you to tell the truth to every question I ask you. I will ask the same question each time and that question will be, “Is the chip in this hand?”. All you need to do is either lie or tell the truth according to the colour of your chip. My job is to correctly tell if you are either lying or telling the truth and*

*which hand the chip is in.”*

You stare into the eyes of your spectator, after a few beats your point to each hands asking the same question, waiting for their response and studying it at the same time.

*“Is the chip in this hand?”*

Spectator replies.

*“Is the chip in this hand?”*

Spectator replies.

*Hmmm, you’re very good at this. Do you have a girlfriend/boyfriend you continually lie to? Only joking! But you are quite hard to read. There was a slight hesitation when I pointed to your left hand so I am going to say that you are lying and that the chip is in your right hand correct?”*

The spectator confirms that you are indeed correct.

The effect can be repeated as many times as desired.

# Method

This was an accidental discovery whilst performing at a wedding a few years ago. I had been using two coloured poker chips, one red and one green, to perform a lie detection game with the guests. After a few performances it occurred to me that if I knew which colour poker chip the spectator had, it would enable me to know if they were lying or telling the truth too.

You need two poker chips, preferably one red and one green. One of them should be marked so that you can feel that it is different to the other one.

I gimmicked my green chip by sawing 4 small grooves into the edge of the chip. This enables me to run one of my fingers down the edge of the chip as I place it into my back pocket before turning back round to face the spectator.

Once the colour of the chip is ascertained, the rest of the routine is almost self working.

You will know if they are going to lie or tell the truth before you even ask them anything so all you do is believe them if they have the green chip and go with the opposite of what they say if they have the red chip.

There is nothing else to this method. No linguistic subtleties or psychological enhancers, just plain old sneaky thinking that never fails.

Enjoy!

# Credits

Max Maven – For is Kurotsuke effect on his fantastic  
Videomind DVD set



## **The Wizard Returns**

A 100% impromptu, no peek drawing duplication. Can be done over the phone or in person. No gimmicks, wallets, peeks, sleights, cards or props of any kind whatsoever.



# Effect

You ask someone to either draw something on your business card/index card/sketch pad or you can have them just think of the image instead.

You can then start revealing the drawing ending in either you naming it out loud or replicating it onto a separate business card/index card/sketch pad depending on which presentation you used.

There are two other versions whereby you secretly code the drawing or someone secretly codes you the drawing over the phone.

# Method

The impromptu version is better explained in two sections to make it easier to learn, I will then move onto the two person version and finally discuss why this routine works.

## Impromptu version

### Step 1 – Limiting The Choice Of Drawings

Even though you will be limiting the spectator's choices to a maximum of 8 drawings, the spectator will never feel like they have been severely limited and will be left astonished by your abilities.

The spectator will be under the impression that they could have thought of a wider range of drawings yet will unknowingly fall right into your verbal trap.

You will need to say the following script to your spectator. Feel free to adapt it to suit your style but please keep it as close as possible to ensure you properly limit the selection.

*“In a moment I would like you to draw something simple for me. Now when I say simple, I don’t mean stupidly simple such as circles, squares, hearts, moons, those sorts of things, I don’t want a shape, I want you to draw an actual picture of something. But at the same time, try not to go overboard on detail; I don’t want the Sistine Chapel or anything like that! Make sure it’s something that a child would draw.”*

I will go into why the above script works later on, right now all

we need to know is that this script does work and will indeed limit the spectator down to one of 8 drawings. Try it for yourself. Imagine I was asking you to draw something using the above script. What would you draw?

I am hoping you thought of one of the following:

Tree	Flower	Face / Stick Man	Cat
Car	House	Boat	Dog

So far I have yet to find a spectator who hasn't thought of one of the above force drawings.

Once the spectator has either thought of a drawing or actually put pen to paper and physically created a drawing, we need to use a fishing anagram to ascertain the correct one.

## **Step 2 – Fishing For The Drawing**

Since there are only 8 possible choices for the spectator, fishing for the correct one is an easy task. You can create your own fishing sequence based on how the drawings are drawn, however I prefer to use physical aspects of the drawing itself as you will see.

Below is the fishing anagram I use to ascertain the correct drawing:

Most Families Have One – **BOAT**  
**CAR**

**TREE**

|  
 A\* – DOG  
 |  
 CAT

As will all types of anagrams & fishing sequences, you will have to be proficient in making your questions seem like statements whilst also keeping them ambiguous as possible.

*“You’re not thinking of....”*  
*“It wouldn’t happen to be....”*  
*“This isn’t a....”*

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For example:

*“It wouldn’t happen to be a living thing would it?”*

Spectator says NO:

*“I didn’t think so, the image is coming through really cold which tells me it is some sort of object or man-made item.”*

However if the spectator says YES, then you reply with:

*“I thought so, the image is coming through really warm which tells me this is a living thing of some sort.”*

So as you can see, no matter what the spectator replies with, you are always correct!

I also use the following when I get my first “No” answer from the spectator:

*“Hmmm, that’s strange. Have you ever had your mind read before?”*

Either way it doesn’t matter.

If they say NO, which is the most likely answer, then you reply with:

*“Ahh, that’s the problem. It’s ok, just try to really focus on your image.”*

However if they say YES, then you reply with:

*“Hmmm, maybe your mind is used to it by now and you are unconsciously blocking the signals. It’s ok, just try to really focus on your image.”*

Another line I have used is this:

*“Are you thinking in colour or black and white?”*

No matter what response you get, reply with:

*“Ahh, that’s the problem. Could you think in \_\_\_\_\_ for me, it’s much easier that way.”*

The above may look obvious however as I have mentioned before, the spectator is unaware that they have a choice of only 8 images and therefore they are blown away when you reveal their thought or drawing.

### **Two Person Version**

In this version, your magician friend is entertaining some guests and proposes a long distance test of telepathy. They jot down your mobile number and hand it to someone requesting that they create a drawing and to show it around the room so everyone knows what they target image will be.

The same person who made the drawing then dials the number given to them and asks for you by name. You can then instantly reveal the drawing if you wish however I would put a bit of acting into it!

This is accomplished by limiting the selection of drawings



using the script in the impromptu version, and then coding the correct drawing to you over the phone.

The way the image is coded is by using the first letter of the drawing.

Let us imagine that someone has drawn a HOUSE. Your friend would take the first letter of that image, in this case it is the letter “H”, and go backwards by one letter to the letter “G”. Your friend would then tell the spectator to dial the number handed to them and ask for Graham or Georgina or whatever name you have agreed upon.

Upon answering your phone, you simply listen to what name the spectator asks for, claim you are that person and reveal their drawing however you like.

Below are the names I use for males and females:

**House** – Graham / Georgina

**Motor Vehicle** – Luke / Lisa (CAR)

**Boat** – Andrew / Amy

**Cat** – Brian / Beth

**Dog** – Chris / Cassandra

**Person** – Oscar / Olivia (FACE/STICK MAN)

**Flower** – Eric / Elizabeth

**Tree** – Sam / Sarah

(As you can see, CAR & FACE/STICK MAN have been slightly changed so that they can be coded easier. The changes are still in line with what the drawing is so memory work should not be a problem.

There will be times however, when your friend is around people who already know who you are and what you do so therefore want to see some long distance telepathy.

In this case we will be using another code. Again it is based on the first letter of the image, going one letter backwards and using that to code it to you. this time however, it will be your friend who calls you up and asks you to name the drawing. It is how he asks you that codes the drawing.

You should have a fixed opening line for your friend and then a space for the code so that you know whatever the first letter of the next word spoken is, it will code you the correct image.

This is the opening and codes I use in performance:

*“Hey Art it’s Chris here, Yeah I’m fine. Listen, Laura has drawn something and sealed it into an envelope...”*

The next line that your friend says codes you the correct image:

**House** – “Guess what it is”

**Boat** – “Are you able to tell us what it is?”

**Motor Vehicle** – “Or you can chicken out telling us what it is”

**Cat** – “But we were wondering if you can tell us what it is”

**Dog** – “Can you tell us what it is”

**Person** – “Only we know what it is, what is it?”

**Tree** – “So we were wondering if you can tell us what it is”

**Flower** – “Everyone wants to know if you can tell us what it is”

Feel free to make up your own codes that suit you.

Another way of coding the drawings is as soon as you answer the phone, you start naming the drawings, taking care to pause a beat or two after each one.

As soon as you name the correct drawing, your friend pretends that you have answered the phone and says something like:

*“Hey Art! Let me pass you over to Laura.”*

Or something just as quick. This version has the advantage of being able to hand the phone to someone else almost instantly however it runs the risk of sound issues exposing the method if you are not careful.

# Why This Works

The script that I have developed for this routine is very specific. Each line has been carefully chosen and crafted to secretly limit and also fit my style.

Let's have a look at the script again.

*“In a moment I would like you to draw something simple for me. Now when I say simple, I don't mean stupidly simple such as circles, squares, hearts, moons, those sorts of things, I don't want a shape, I want you to draw an actual picture of something. But at the same time, try not to go overboard on detail; I don't want the Sistine Chapel or anything like that! Make sure it's something that a child would draw.”*

The very first thing we say is that we are going to have them **draw something simple in a moment**. This directly says that they are to not do anything now and to draw something **simple** when they do.

I realise that is obvious but I want to ensure you fully understand the psychology behind the script.

It is also ambiguous since you have not stated if it will be a free choice or if you are going to tell them to actually draw something specific.

The next thing you say regards what type of drawing you want them to make, the mentioning of the words “**stupidly simple**” throw the spectator off guard and are more open to your suggestions. What drawings are stupidly simple?

You then list a few examples of such drawings which then eliminates all of the shapes one can draw. This is essential since suns, stars, clouds, diamonds, triangles etc. are all eliminated via the choice of shapes named. The words, “**those sorts of things**” also reinforces that all shapes are out. the choice of drawings is narrowing nicely without seeming so.

You then state you want a drawing of an actual **physical thing** without directly stating it. This leads them towards our 8 drawings even more.

By then asking them to **not go into too much detail**, it will prevent them from creating elaborate drawings and doodles or ones that do not fall into our set of force drawings.

By now the spectators mind will be overloaded with the requests you have put upon them. They will be almost “backed into a wall” so to speak and will be searching for an escape.

Finally, the line “**do something a child would draw**” will give the spectator the out that their overloaded mind needs after all of your requests and subtle limitations.

All of the lines have been carefully selected to subtly limit the spectator down to the 8 force drawings.

You will be surprised how easily it works.

## ...One More Thing

What happens if you miss? Honestly I have never failed using this script however the anagram is designed so that you will at least describe aspects of the image they are thinking of and can therefore claim you were close.

You could even say *“It’s exactly how I described!”* to which the spectator will give you credit.

If you were really nervous, place the drawing into a peek wallet, go through the fishing anagram and then peek their drawing as you remove another business card. As you peek the drawing you will then know if you are right or not.

If you were even more nervous, just increase the amount of images you work with.

Personally I do not see the need to do this since I am perfectly happy with the 8 drawings I have now but if you find you have other drawings cropping up then see if you can eliminate them via your script or add them to your fishing sequence.

# Credits

Yaniv Deautch – For his original effect The Wizard Is Dead which was the inspiration for this one.

Unknown – For the very first publication on coding items by using the first letter of the item itself.

Dave Keonig – Has something similar that was also inspired by Yaniv's effect.





# **The Memory Of Trees**

Reveal someone's memory. Nothing written down at any time  
and no props used whatsoever.



# Effect

*“Memories are the strongest things to work with when attempting any form of telepathy.”* begins the performer.

*“They hold so much emotion, pain, joy, sadness and hope. They can often overload a psychic to the point where multiple memories are ingested into their mind. They experience all of the memories at once, seeing, breathing and living each one all at the same time eventually leading to the destruction of their sanity. To ensure that we perform this under safe conditions, we will use a set of common memories that don’t invoke too much emotion in them. In a moment will start to name a few common memories, at some point you just think of one that you can relate to. Ensure it is something that you don’t mind revealing and please try to focus on just that one memory.”*

The spectator confirms they will follow your instructions.

*“Ok, please think of one of these memories that you can relate to: getting your favourite toy for Christmas, failing your exams at school, building a tree house with friends, falling out of a climbing tree, going to a Christening, attending a wake, going on honeymoon and having a car accident. Do you have a specific memory to focus on?”*

The spectator confirms that they do.

*“Please imagine you are back in this memory for me. Close your eyes and see the colours of the world around you. I want you to be able to feel the wind, taste the air, feel the*

*ground. See the memory as if it was happening right now. Take my hand, hold it tight and imagine your memory passing through your consciousness to mine. Focus as hard as you can on passing this memory through you to me. I'm starting to get some flashes of what this might be. Some emotions are coming through. This isn't a sad memory is it?"*

The spectator replies that it is a happy memory.

*"I thought so, the flashes are coming through very bright and strong which tell me this is a happy memory. I could be wrong here but I also get the sensation that this memory features a lot of the outdoors, in fact the main aspect is outdoors correct?"*

The spectator confirms this to be true.

*"You wouldn't happen to be over the age of 21 in this memory would you?"*

The spectator also confirms this to be true.

*"Yes in fact this memory is very special to you. There is someone else with you too. In fact this is a life changing experience isn't it! There is a location involved isn't there! Please write down the location on this card and seal it into the envelope. This will focus your thoughts on the location more than anything else now so hopefully I will try to pick up on that. This is a warm location, somewhere overseas, there is romance involved here, and also water and islands. Are you thinking about your honeymoon in Thailand?"*

The spectator falls off her chair in shock.

# Method

Remember the old number trick that you used to see on the back of cereal boxes and that came with almost every magic trick set?

You had four cards with numbers scattered all over them, the spectator was asked to think of a number and hand you the cards that didn't have their number on them.

By simply adding the numbers that were in the corners of your cards, the total would be the same as their thought of number.

It was a cute little effect but worthless in a real world environment.

Many people have come up with fantastic solutions using the same principle. There is a fantastic binary effect in Practical Mental Effects if you know where to look.

This effect was inspired by Kioku by Outlaw Effects. I used the original for years until I decided I wanted a prop free set to work with.

In this effect, instead of having numerically valued cards, I have numerically valued statements & memories.

This might sound daunting but I assure you it is not.

The memories have been carefully selected so that 9/10 times you will be able to reveal the memory of someone.

I say 9/10 times due to the fact that everyone's memories are different and what happened to someone when they were young may have happened to another person when they were older and so on.

First you will need to memorise the memories and assign each one to a number from zero to seven.

This is not hard as you will soon see.

Below are the memories along with their numerical value.

Next to the memory is how I remember it all due to how parts of the memory peg rhyme with the number:

0 – Getting your favourite toy for Christmas – Zero rhymes with the classic line “Ho Ho Ho”

1 – Failing your exams at school – Imagine taking a test one more time

2 – Building a tree house with friends – Imagine a 2x4 piece of wood to build the tree house

3 – Falling out of a climbing tree – Three sounds like tree

4 – Going to a Christening – Imagine the doors of a Church

5 – Going to a relatives funeral – The person is no longer alive

6 – Going on a honeymoon – Which is when all the sex happens

7 – Having a car accident – Almost going to Heaven

The next thing to memorise is the numerical values of the fishing statements you make:

1 – This isn't a sad memory is it?

2 – This memory features a lot of the outdoors, in fact the main aspect is outdoors correct?

4 – You wouldn't happen to be over the age of 21 in this memory would you?

For every positive response you get you ADD the numerical value of that statement. If you get a negative response then you do nothing and simply move on to the next statement

For example, if someone was thinking of falling out of a climbing tree, they would respond YES to it being a sad memory, YES to it being outside and NO to them being old at the time.

Looking at the values above, we would add 1 & 2 to get 3. The memory associated with the number 3 is falling out of a climbing tree.

Whatever number you have after the three fishing statements will be the memory the spectator is thinking of.

As I have mentioned before, you may find some exceptions to the rule. Some people have different experiences than others but the majority of the time you will be correct.

You may have to change a memory or two if you feel they do not work for you.

What follows is how the memories HAVE to be set out.

- 0 – Happy, Inside, Young
- 1 – Sad, Inside, Young
- 2 – Happy, Outside, Young
- 3 – Sad, Outside, Young
- 4 – Happy, Inside, Old
- 5 – Sad, Inside, Old
- 6 – Happy, Outside, Old
- 7 – Sad, Outside, Old

The order of emotions, locations & ages are used instead of colours, length of words, yes & no responses etc... that have often been used with binary methods in the past.

I have attempted this with 16 memories however attempting to get 16 different memories that can be separated into 4 different aspects to then be swapped around using a binary method is almost impossible.

You could if you wanted, print off the memories onto a “Memory Testing Card” and have the spectator look at one of the memories on the card however I prefer the prop free version since there is nothing used but the two minds of spectator and performer.



# Credits

Rick Roth – For his original Kioku effect available at  
[www.outlaweffect.com](http://www.outlaweffect.com)

Leo Boudreau – For his immense work in binary



**5u1n6u3d**

Subliminally plant the idea of an animal into the spectators  
mind.



# Effect

Hello dear reader, I hope you are enjoying the book so far. Since you have gotten this far in, I think it's only fair that we went on a little imaginary journey together.

Let's imagine that you are stood in front of a zoo. This zoo is like any other zoo in that they separate their animals into sections, those that live in a hot climate, and those that live in a cold climate.

In front of you there are two roads, one leading to the left and one leading to the right. There is also a sign in the middle of the roads displaying where all of the animals are. Look at the sign and tell me, are the warm animals to the left and the cold animals to the right? Or are the warm animals to the right and the cold animals to the left?

The warm animals are to the right and the cold animals are to the left? Ok that's your decision.

Now are you left handed or are you right handed? You are right handed? Ok, since we are using the part of your mind that is more open to my techniques, I would like you to turn to the left and walk down that road since your left hand is your least dominant hand and more open to suggestion.

Which animals did you decide were down the left hand road? The cold animals? Ok, please now imagine walking down towards the animals, just before you get to them you see another sign listing all the different animals in the area, please name a couple of those animals for me.

Polar bears and penguins? Fine it's your decision.

Now since this zoo is about to close, you only have time to see one of those animals before it closes. Please stare at the sign for me, focus on the name penguins and the name polar bears, one of them will start to stand out to you, it will look different somehow, almost like it doesn't really belong with the others. Which one?

The polar bears? They seem different and don't belong there? Then turn towards the penguins and have a fantastic time!

How was your imaginary journey? Did you enjoy the penguins? You should have read this at 4:30pm since they have feeding time then and it's really fun to watch them diving about trying to catch all the fish!

However there is one more thing we need to discuss, you selected to go see the penguins, which was a free choice. You decided where the animals were located, you decided which road to take, which animals were in the zoo and which one to go see. I couldn't have possibly known beforehand that you would eventually end up with penguins right?

Go back to the title page of this effect and turn the page upside down...

# Method

This is a version of equivoque that uses a few different aspects to cover up the process.

The above example is also in my opinion the worst case scenario that can happen when doing this routine.

There is a little bit of thinking on your feet but any effect that does all the work for you is no fun!

We already know the spectator will eventually end up on penguins, so how do we get them there?

## Step 1 – Forcing The Cold Animals

It doesn't matter at all where the spectator places the animals, the warm ones can be on the left and the cold on the right or vice versa. This does not make one bit of difference since we will be using my ***Equivohand Subtly*** to determine which road they walk down.

You have already read the script in the above example for what happens if they select the wrong hand, so what do you say if they select the correct hand? Simply say something along the lines of this:

*“You’re left handed? (Or whichever road is correct) Then please turn to the left and walk down that road.”*

Simples! Now we need to force penguins.

## **Step 2 – Forcing Penguins**

This is my favourite bit of the routine because it seems to fair. In reality, there are not that many animals that people can think of when asked to name an animal that lives in the cold climate.

Below is a (short) list of all the animals I have had named in order of most common to least common.

Penguins  
Polar Bears  
Seals  
Sea Lions  
Artic Fox

As you can see, you only need to ask them to name a couple of animals, even if they don't name penguins in the first two you are guaranteed they will name them next or one after.

There have been times when I have been bold and just asked them to name a single animal and each time it has been penguins.

If you need to use more than two animals, ensure there are 4 in total. Ask the spectator to imagine two animals floating up off the sign. If penguins are not in the two they selected then have them imagine the animals floating into the sky and vanishing into the clouds. Then proceed to use the script as normal. However if penguins are in the two they imagine floating up, have them imagine the animals stop in front of their eye line and then use the script in the effect as normal.



However in 99% of cases you will not need to resort to that and you will only ever have to work with two animals.

You have already read in the effect how I deal with the spectator naming polar bears so what should the script be for when the spectator says penguins? I say something along the lines of:

*“Penguins are the ones that stand out to you and feel special somehow? Then turn towards the penguins and have a fantastic time!”*

You simply change the word “different” for “special” and the ambiguous phrase you said now has a logical end.

# Ideas

I mainly use this for a close up effect to show how insignificant and mundane things in life can become beautiful and have so much meaning when looked at in a slightly different way.

I have also performed this on stage. I had the audience shout out letters and numbers whilst I wrote down what I heard. All I did was simply write down 5u1n6u3d whilst pretending to hear the letters and numbers from different parts of the room. This is a great effect to do over the phone to impress potential clients or to ensure that you get the booking you want.

I have even had the prediction printed as a barcode that could be applied to the backs of DVD's CD's and Video Games. I applied them to the cases of the required item at gigs secretly and then used the DVD, CD or game case as an "impromptu" effect later on.

Using pre show, you could force the first 4 characters onto someone and then the last 4 onto someone else. You bring them up onstage later so it appears as if they have thought of the numbers and letters on the spot.

# Credits

Joshua Quinn – For his original ESP NOW VIP effect from  
Paralies which was the inspiration for this.



# **In League With The Devil**

You provide proof of your terrifying alliance. Perfect for ghost walks or scary tours.



## Effect

After entertaining and scaring your guests on a late night ghost walk, the tour is coming to an end. You lead your heightened guests to the last location, a place so evil, so feared by the locals that no longer do human lives occupy the area.

You lead your guests to a old and ruined house. You stop in front and seem to sigh in relief. You slowly turn to face your guests.

*“My friends, you have seen and heard a lot tonight. The hundreds of gruesome tales that surround this city do not even come close to the ghastly horrors that went on in this very house. Many men and women ventured inside, lulled into a false sense of hope and love, onto to be quickly pulled inside by an unknown force with just their agonised screams occupying the space where their soul once was. The town tried to burn down the house, but the evil still remained, they knocked it down to find the next day it rebuilt. In the end, after hundreds and hundreds of deaths, the town evacuated and fled into the unknown lands far, far away. To this day, the house still has a feeling of menace and horrible energy. Some even say that it is the home of the Devil himself. Bound to the walls in a curse from God for 10,000 years.*

You pause, looking towards the ground you let out a sigh. Eventually you look up to your guests with a look of guilt.

*“You may ask how I know so much of the evil that goes on in this city, how I seem to know the intricate details of what people said and did, it’s almost like I was actually there with*

*them, or at least knew someone who was.”*

You smile malevolently at your guests, with the blink of an eye your eyes become pure white. Your body seems to shift into a hunched back and contorted arms, and slowly you turn towards the house.

*“My master is awaiting me. I think our time here has come to an end. Feel free to leave now. You don’t want to be around when my master opens the door. In fact, I think for your safety I shall take a different route this time.”*

You walk towards the edge of the house. You arch your back and call out a terrible and horrible phrase. Your guests do not understand the language but know it to be full of evil and malice.

One by one the street lights go out around you. Smoke starts to fill the streets and your guests swear blind that you started to levitate.

Suddenly there is a flash of red smoke, the smoke clears and you are nowhere to be seen. Faintly, in the darkest recess of their minds, your guests are convinced they can hear the faint and deep laughing of a terrible demon.



# Method

This is something that I LOVE to perform. I rarely do ghost walks however I usually perform this after a Halloween event or any form of spooky event.

There is a lot of set up and this is not a one man effect unless you have a lot of electronic set up on your person. Personally I prefer to have other people handle the theatrics so I can focus mainly on presentation.

## Changing The Eyes

To make the eyes change colour, I use a custom made gimmicked balled Biokinesis. This gimmick enables you to change your eyes from their standard appearance to brilliant white in a second.

Since this is not my effect to describe, I cannot go into the workings of how you can change your eyes.

Biokinesis was released by Alakazam Magic however at time of printing this effect is currently out of stock.

For an alternative that is a lot cheaper, tape a small, round piece of tin foil onto your eyelids, when you blink rapidly, it will give the impression of flashes coming from your eyes.

These can be easily made and stored in a small pocket case. At the required time you can apply them as your guests are taking photos or looking around a certain point of interest on your tour.

## **Turning Off Street Lights**

Here we have two methods for accomplishing this:

1 – Since most street lights are programmed to turn on and off depending on how much light there is, shining a high powered laser pointer will turn the street light off.

Having multiple laser pointers hidden around that are wirelessly connected and all aimed at street lights, one can have them all turned off at the same time.

You could also have one person with just one laser pointer to make the lights go out one by one, they must be a good aim or you could have multiple laser pointers set up in the area already pre aimed so all your assistant has to do is turn them on one by one.

2 – Some street lights are turned off during periods of the night when there is very little activity in the area to conserve money. Simply locate one of these areas and find a suitable location to perform your demonstration.

This happens more often than most people think and you can often find large areas of populated towns without lights at some highly surprising times.

## **Levitation**

I use the Balducci Levitation. There are many expensive and fantastically gimmicked levitations out on the market today,

however we don't want to convince our spectators that we have levitated a few feet of the ground. We want them to be asking themselves, "Wait a minute, did he just levitate a second ago?"

It has to be subtle and you do not bring attention to it by claiming you will levitate beforehand or anything like that. The Balducci Levitation is perfect for this and I highly recommend that you do not use any of the other marketed levitations to increase the impact. You don't want impact, you want subtlety.

### **The Mist & Vanishing In A Flash Of Smoke**

The mist is accomplished by a hidden smoke machine. These can be picked up from various stores and are quite expensive. I recommend having your assistant blow herbal cigarette smoke around the area where you wish to perform for a cheaper alternative.

To vanish in a flash of red smoke, you can purchase various coloured smoke pellets. These are relatively inexpensive and can be hidden in the pockets. At the required time, simply reach into your pocket and palm out at pellet or two.

When you want to vanish, drop the pellets onto the ground. You have positioned yourself at the corner of the house and can therefore quickly dash around the corner and into the garden or behind any object that can conceal you

The location I use has a small door hidden by a large skip so I can slip inside the house and watch my guests from the rooms above.

I maintain radio contact with my assistant who operates the laser pointers and smoke machine who ensures that after a few confusing minuets of fear and excitement, the guests are greeted by my “panicked” assistant urging them to leave the area at once since “A great and terrible evil fills the area.”

Keeping in character he ensures they return to the main part of the city/town safely.

### **The Evil Laughter**

Hidden underneath the ground you have buried a cheap CD player. This can be buried behind a bush or some sort of object so that your assistant can dig it up, turn it on and then re-bury it before your arrival.

At the required time, your assistant presses “play” on his remote and your CD will play causing evil laughter to sound far off and almost coming from the earth itself.

# Credits

Balducci – For the publication of the Balducci Levitation

George A. Romero – For starting my obsession with horror



# Bonus Ideas

These ideas are meant to be taken and elaborated upon. Most of them are currently in development in larger effects and are given here as the basic theme for you to expand and experiment with.

## **Changing The Direction Of The Wind:**

The wind direction changes each day and advanced weather apps such as Accuweather will inform you of the direction of the wind. It will also let you know the hourly weather so you can affect the direction of the wind at a moments notice.

## **Quelling The Waves:**

Olive oil will stop ripples in water, a hidden bag attached to the leg can be burst at the right moment to stop the ripples of the shaman entering the water.

## **Making Waterfalls Flow Upwards:**

Taking into consideration the autokinetic effect, staring at a waterfall with added suggestions from the performer along with a slow, heavy breathing rate can create the illusion of water flowing upwards. Can also be used with rain.

## **PK Fruit:**

Prunes will rise and fall in a glass of water due to the air molecules being transferred on and off the prune throughout its motions.

## **Tearing A Hole In The Sun:**

All total solar eclipses are televised and sensationalised in the media, partial solar eclipses however are never mentioned. One can use this to their advantage by tearing holes out of the side of the sun.

## **Tree Bending:**

Find a tree that is bent the opposite direction from the other trees in the vicinity, perform your demonstrations here and claim your abilities caused the tree to bend in the wrong direction.

## **Summoning Spirits:**

Will 'O The Wisp is a natural occurring phenomenon that occurs in bogs & swamps all over the world. Unfortunately they cannot be times like most other elemental manipulation effects. They are a result of various swamp & marsh gasses combining to produce balls of floating multicoloured lights.

## **Snow In Summer:**

Sylvanshine is the phenomenon whereby trees with waxy leaves that have dew on them give off the impression that they have snow covering them from top to bottom when lit by a bright light during the evening hours.

## **Changing The Weather Instantly:**

Create an app that displays the OPPOSITE weather that is currently happening. You can now call attention to the



weather and change it at a moments notice.

### **Slowing Down Water**

Find a river / stream where there is a sharp decrease in the depth of the water along with a slight widening of the sides. Build a small bridge over this point. Water flowing towards the bridge will travel faster than the water that is flowing out away from the bridge.

### **Hot Crickets:**

Count the amount of chips that occur within 15 seconds. Add that number to the number 37 and you will have the temperature in Fahrenheit.

### **Air Bending:**

The famous “Zero Inch Punch” or any chi energy demonstration can be used to demonstrate the abilities of air bending.

### **Summoning Monsters:**

It’s amazing what a cheap dinosaur toy and a camera phone can do these days...



Thank you for reading.

Create the impossible with the possible.

Art Vanderlay 2013.



## **Secret File Number 2**



# **Karmilovich's Revenge**

**Art Vanderlay**

## **Secret File Number 2**

In Ted Karmilovich's "No Prop Night Club Act" manuscript, the opening effect described how one could walk out in front of a cold audience and proceed to tell 3 people their exact star sign with no fishing whatsoever. This was based on an Alain Nu idea that Ted had streamlined.

Ted's original effect used 4 information gathering questions to ascertain which 3 people you would select and then the Tossed Out Deck principle was used by naming 3 star signs and asking the 3 people you selected to sit down if they heard you call out their star sign.

Whilst I have used this with great success in the past, I always wanted a way to be able to tell each individual spectator their exact star sign and have each of them sit down separately.

My first thought was to apply a descriptive branching anagram to the effect so that I could point directly at someone and say, "You are a Taurus, if I am correct please sit down."

Whilst this worked very well I was still unhappy with it.

Firstly, it was too close to Ted's original effect and all I had added was a branching anagram, and second, I always thought that being able to tell someone their star sign **AND** exact date of birth would be much more entertaining and look much more impossible for the audience.

It wasn't until a few years ago when I stumbled upon the idea of using Bank Holidays. It instantly became obvious that since there are only 8 of them a year, some lovely information could be exploited by mentalists. Now it was possible to reveal their star sign and date of birth!

As in the original routine, you still need to ask 4 questions to the audience based around when people were born. I have outlined questions I ask below:

**“Who was born on a Monday?”**

**“Who's birthday falls on a Bank Holiday this year?”**

**“Who was born in the Spring?”** – *Just in case the Bank Holiday method doesn't work I can fall back to the original routine.*

**“Who's birthday falls around the Christmas & New Year period?”**



The most observant readers will have realised that Christmas Day, Boxing Day & New Years Day are all Bank Holidays.

By asking the last question to the audience, you have eliminated 3 of the possible dates, this also eliminates the method in the audiences minds.

For example, if you brought someone up onstage and proceed to tell them they were born on Christmas day for example, it would expose the method to those most observant however a random bank holiday will not be noticed.

When asking the 4 questions, you look for a few people who **DO** hold their hand up to the Bank Holiday question but **DON'T** hold their hand up to the Christmas & New Year question.

Unlike Ted's original effect you do have to observe the audience on two questions, however I believe this extra bit of work is worth the effort.

Once you have a few people who will work with the method, select one of them and bring them up onto the stage.

You could select two or three people and use the "Who is thinking of..." and "Which one of you is concentrating on..." lines to fish for the correct star sign.

What follows on the next page is a descriptive branching anagram for the year 2014 so that one can tell that person

their star sign and exact date of birth.

Those familiar with branching anagrams will have no problem using the anagram on the next page.

**FIRST HALF OF THE YEAR** – 25<sup>TH</sup> August / Virgo

|

**ANIMAL** – 26<sup>th</sup> May / Gemini

|

**LAST HALF OF THE MONTH** – 5<sup>th</sup> May / Taurus

|

**EVEN DATE** – 21<sup>st</sup> April / Taurus

|

18<sup>th</sup> April / Aries

Each year a new branching anagram will have to be created due to the bank holidays changing each year.

This will not be a problem since the actual dates of Bank Holidays each year do not change that much, so often the

wording will not needed to be changed, just the dates of the Bank Holidays on the anagram.

If you wanted you could ask five different people to stand and then use the original Tossed Out Deck principle to reveal all 5 star signs!

~

What follows is a branching anagram for the 5 possible outcomes using the original routine:

(Ted gives 4 but in my experience I have had all 5 come up during shows)

**S – GEMINI**

**A – PISCES**

**E – TAURUS**

**# - ARIES**

**(CANCER) – Used only if you get Gemini wrong.**

~

Instead of using a branching anagram the standard way, one can use eye accessing cues instead.

For example, instead of saying something along the lines of:

*“You’re not thinking of an Animal sign are you?”*

You could use this instead:

*“If you are an animal sign I would like you to imagine that animal in its natural habitat for me now.”*

If you see the eyes move to build the image in their mind then you know they are an animal sign, if they do not move their eyes you can be confident they are not one of the animal signs.

Special Thanks & Credit goes to Ted Karmilovich & Alain Nu  
for their original & brilliant effects.





We're more than static & chemicals

We are the image of the invisible

*Dustin Kensrue*